JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL

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EDITORIAL

THE vivid accounts of the Biarritz-Pamplona Festival which appear in later pages of this *Journal* will recall pleasurable memories to those who were there and will indicate to other less fortunate members what a wealth of beauty and interest was revealed by the occasion. The Council is deeply indebted to its generous hosts, the Syndicat d'Initiatives and Town of Biarritz and the Municipality of Pamplona, who made such excellent provision for the Festival and Conference and who spared themselves no effort in the entertainment of their guests.

With each Festival and Conference the Council extends its sphere of interest and gains new adherents. At the Biarritz-Pamplona Festival the participation of a group of dancers, singers and musicians from Japan, who had travelled to Europe on purpose to take part in the Festival, was particularly appreciated, as was also the large contingent of members from the United States. In all, twenty-four countries were represented.

1953 has been an active year for the Council, not only on account of the organisation of the Festival and Conference. In addition to the publication of its annual *Journal*, it has compiled and published an *International Catalogue of Recorded Folk Music* (see page 56) and it has been engaged in the preparation of a collection of Folk Songs of Europe which it hopes to publish during 1954.

The Radio Committee, which was set up after the 1952 Conference in London, has initiated various projects, including the scheme for IFMC broadcasts, to which reference is made on page 57. One cannot exaggerate the importance to folk music of the interest which is being taken by broadcasting organisations, and the close connection which the Council is establishing with these organisations in many parts of the world will be of inestimable benefit to its work. On purely economic grounds we owe them a debt of gratitude for had it not been for the generosity of a number of radio organisations the Council would have been obliged to close down or at least to curtail its activities.

This leads us to the consideration of the Council's present financial position. Happily we are solvent and even have a small balance in hand, but this should not lead us into a false sense of security. As the work grows, so do our commitments and it becomes imperative to employ a paid organising secretary. The number of subscribers is at present under 500. This for an organisation which has contacts in nearly every country in the world is obviously inadequate. Can we not set ourselves the target of multiplying this figure by four during the next two years? And if during 1954 each member of the Council could bring in one new member a good start will have been made.

We would appeal to all members seriously to consider in what way they can best enlarge the membership of the Council. A brochure describing the Council's aims and objects has recently been published and is available for distribution on request.

IMPRESSIONS OF THE WORLD FESTIVAL

By DEVAR SURYA SENA

No wonder the second World Festival of Folk Dance and Song was an outstanding success and a rich human experience! From the four corners of the world they came to Biarritz—a league of singing and dancing nations! From Norway, Sweden and Finland, from the United States, Japan, Indonesia, Ceylon and Turkey, from the United Kingdom, Eire, Belgium, Holland, France, Germany, from Spain, Switzerland, Italy and Yugoslavia.

They marched through the streets in their national costumes, holding their countries' flags aloft and playing folk tunes on their flutes and pipes, violins, oboes and accordions. Each national group got a cheer from the delighted crowds. What contrasts there were! To the skirl of their bagpipes, the Scots marched jauntily, swinging their kilts. Looking exquisite in coloured kimonos, the Japanese women bowed with oriental grace, waving their fans which they used so effectively in some of their dances. Here was unity in diversity. As Rabindranath Tagore would have put it—here were the nations bringing their individual products "into the common market of humanity": not in cut-throat competition, but in mutual appreciation. Whatever else doesn't, folk song and folk dance seem to make the whole world kin. In them is reflected the soul of a people. So it was soul speaking to soul and understanding.

As my train sped through the night from Nice to Biarritz I wondered why this particular seaside resort had been chosen for the venue of the World Festival. When, on arrival at Biarritz station, I saw the words "Pays Basque" on posters and streamers across the road, I knew why. Of course, the Basque country is the home of folk dance. It has zealously preserved its tradition. Natural enough, then, that it should be the Mecca that drew folklorists and dancers from all parts of the globe. Biarritz and Pamplona are centres of the French and Spanish Basque country. The Syndicat d'Initiatives and Town of Biarritz and the Municipality of Pamplona made all the local arrangements to receive, entertain and house the delegates and dance-groups, not to mention the transportation of 650 people across the Pyrenees in a "caravan" of motor-buses. It was a great feat of organisation; and they deserve our gratitude.

Both at Biarritz and Pamplona we were accorded civic receptions. The speeches underlined the value of festivals of this nature in fostering understanding between nations. At both cities we were treated by the municipalities to exhibitions of superb Basque dancing. How virile and supple these dancers are! After seeing them I understood the phrase "bounding Basque."

What a picturesque setting Biarritz provided! One cannot easily forget the Festival performance at Port Vieux, nor the display of fireworks which followed it. A stage on the sands with the sea and those rocky promontories for background. Powerful lights on the folk dancers and an amphitheatre thronged with people. Théâtre de la Mer was an appropriate name.

Now it was not only the second World Festival but also the sixth Annual Conference of the International Folk Music Council. So we were kept busy during that week of summer warmth in July. Conference sessions, Festival performances, processions of performers, exhibitions of "pelota" (the Basque national game), Basque dancing, a visit to the Basque Museum, and the crowded days at Pamplona (where most of us from other countries saw our first bull-fight), all these events made up a full and satisfying programme.

The papers read at the Conference sessions had a wide range—from the music of northern Lapland to the Bantu music of South Africa, from "La chanson populaire française en Amerique du Nord" to Japanese folk dances and songs. It was the illustrations that really enabled us to peep into the soul of these nations—so different yet so bound together by the thread of a common humanity. We peeped, we listened and we understood. Here was music that had echoed down the corridors of time. Vibrant melodies, rhythms that pulsated with life and joy—the unspoiled expressions of folk who danced to be themselves and did not pretend to be someone else. In an age of studied, commercialised artificiality how fresh and utterly delight-giving these folk songs and dances of *real* folk were! Don't we need this reality and simplicity to-day, desperately? This was the theme of many of our conversations as we enjoyed the excellent French cooking at our hotels. We delegates introduced ourselves to each other, made friends and compared views. We felt like children let out of a stuffy classroom into the open air. Often the discussions after a paper at the sessions were absorbingly interesting and elucidating. The Chairmen were excellent. All through the proceedings there was one person always modest, never obtrusive, but none the less the heart-throb of the whole organisation. She commanded our attention and our respect because it is her unflagging enthusiasm that has kept the Council going. However, at our closing sessions many of us felt that the responsibility and burden she has carried so long must be shared and borne by others. Maud Karpeles should no longer carry the burden single-handed. Some concrete suggestions were made.

I must not fail to mention our unforgettable two days at Pamplona. For us men it was a healthy experience to be "put up" in the simple cells of a monastery. The building recently completed was magnificent, the food excellent and our hosts kindness itself. The women were housed in convents. For the Festival performance at night a crowd of 15,000 packed an open-air arena like the Coliseum at Rome, to see the dancing. Earlier that afternoon, a similar crowd had roared its applause at a bull-fight. Now the ring was filled with chairs. A stage stood blocking the entrance through which successive bulls had rushed into the arena to pit their stupid wits, in vain, against the skill of the magnificently attired Toreros. And here was the volatile Spanish crowd yelling its appreciation of the folk dancers.

Our entry into Pamplona had been triumphant. I've never experienced the like before. The dance-groups in costume and the delegates walked to the municipal reception through beflagged streets lined with cheering crowds, who waved, clapped and beamed goodwill at us. The balconies, where the proverbial señorita would be serenaded by her guitar-playing lover, now bulged with smiling people. It was the Feast of St. Fermin, and Pamplona, young and old, had turned out to welcome us.

The national groups were deeply moved by the warmth of this reception. The Spanish people who, by reason of ideological differences, had been cut off from their neighbours, were opening their doors and hearts to the many nations represented by the dancers and singers. May it not be that in our intense preoccupation with political and economic conferences, or peace-talks that end in deadlock, we are apt to forget the human factor and underestimate the value of inspired ambassadors of the arts building friendship and understanding between nations? It has been said that peace is not an idea, but people becoming different and speaking from heart to heart. What a glorious opportunity singers and dancers have to be heralds of a new world order.

Professor Marinus of Belgium, our Vice-President, summed up the spirit of the Conference and Festival very well when speaking at the concluding session he said words to this effect: "In a world that is so full of divisions, it is of paramount importance to foster all spiritual forces that are working for unity. And that is the significance of a movement such as ours."

DANCES AND MUSIC AT THE FESTIVAL AND CONFERENCE

by

RICHARD WOLFRAM (Salzburg-Vienna)

DURING the past twenty years or so, large-scale festivals and congresses of this kind have been held in Europe. Each derives its distinctive character from the country which acts as host, however great the similarity, year after year, in respect of the gay costumes and dances from so many different countries. This year the strongest impressions were created by the Basque country itself; particularly in Pamplona, where just at this time the great festival in honour of San Fermin was being celebrated. The Congress synchronised with a rite, and its own productions coalesced with the communal folk festival. No one who took part in the entry into Pamplona with its spontaneous rejoicing will ever forget it.

Of the performances given by the Basque Provinces, none can be compared with the famous "Maskarada." On this occasion the best dancers from villages in the French province of Soule had been selected for the five leading roles of the "Beautiful Ones." Once again, great admiration was expressed for the way in which these colourfully clad figures with the "Zamalzain" (Hobby Horse) carried out the most difficult leaps and steps with all the natural grace and agility of the Basques. As they were genuine villagers they still retained an impersonal, almost mask-like impassivity in their bearing. Spectators were given an opportunity of observing how great is the distance that separates these ritualists from the secular crowd. It was no theatrical display, but a real ceremony. The processional dancers from Basse Navarre* in their fantastic coloured uniforms and bearskin caps decorated with mirrors were distinguished by the same stylised character. They danced with strange little steps and leaps, almost like mechanical dolls.

The Yugoslav State Folk Art group achieved a great and well-deserved success. Considering that many of the members are professionals it is astonishing how true they have remained to the authentic traditional style. The efficacy of their folk culture could be perceived in the singing in parallel seconds, as also in the dances from the environs of Zagreb. The rhythm was magnificent as boot struck boot with spur-like bells attached. Nevertheless, we could not but be aware at times of their conscious choreography, especially if we had seen the same dances performed by real peasants at the Conference at Opatija.

Similar phenomena may be noted in other countries. For instance, the ballet-like refinement of the Northern Irish contingent from Belfast formed a striking contrast with the more homely, but authentic representatives of the Irish Republic. In addition to the spectral, beautiful old traditional dance "Sarashi" with white streamers waved in curves, the Japanese women dancers brought a "Butterfly Dance" which was already right on the borderline of tradition, and some of their exquisitely lovely music for strings and flutes was composed by Michio Miyagi especially for this Congress. The Swedish folk dance movement, besides its authentic traditional dances, possesses a series of others, such as the "Träskodansen," which were put together during the previous century by a ballet-master of the Royal

* See photograph on facing page.

Hobby-horse from Pamplona.
(*Photograph by Peter Kennedy*)

Dancers from Basse Navarre.
(*Photograph by L. Jacob, St. Palais, B.P.*)

[*facing p.* 4

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Opera at Stockholm from folk motives and from his own ideas, and unfortunately in Biarritz we saw a preponderance of the latter category.

As we are now apparently faced with a new category of dances that have been transformed by the upper classes of society, perhaps we ought even to coin a special name for them: "national dance," perhaps, in contradistinction to the uncorrupted folk dance.

In general, the problem of organising the national material was perhaps greater this time than on previous occasions. Not everything lends itself to demonstration in an arena in the presence of 15,000 spectators. Indonesian dances, which are actually long, stylised narratives in dance form with few movements, must be seen close to and really experienced. At a distance, their finer points are lost. The same applies to songs with many verses, the words of which are not understood. This was the fate of both the excellent solo singers from the Irish Republic. Other groups, again—and this applies particularly to the Belgian group— ran the danger of exaggerating their performances in order to achieve a greater effect. This happens at all large festivals.

Apart from the Basque dancers, the host countries France and Spain were represented by some other extremely good groups. The Bretons were absolutely genuine and simple in their vivaciousness. The people from the Auvergne performed large-scale, handsome dances. Spain sent the high-spirited north Andalusian group from Jaen, another just as good and authentic from Leon, and the astonishingly excellent townspeople from Valencia. We saw various forms of "Jota," "Bolero" and "Fandango," as well as a maypole dance by the girls and a stick-dance by the men from Val de San Lorenzo. Unfortunately there were none of the ritual dances in which Spain is so rich. (Catalonia, alone, possesses over 300 stick-dances!) For this reason there was no occasion for a comparison with the English morris-dancers, for which this Festival would have offered a unique opportunity. There were, however, some comparative performances which were of great interest to the Congress, even if not to the larger Festival. The English Folk Dance and Song Society included in their programme beautiful examples of stick- and kerchief-dances, as well as a short-sword dance and the Grenoside long-sword dance. All were excellent and in good style. They demonstrated that people who are far removed from peasants can nevertheless enter into the real spirit of folk dancing. The Scots, too, were very fine. They showed that traditional dances can retain their functions even in the most exalted ranks of society.

Among the dances from the Scandinavian centres of civilisation the most memorable were those of the Finnish and the Finland-Swedish contingents. They included the Seal dance (Själaskuttan), the lovely "Oravais Minuet" and the running chain-dance for wedding festivities. The climax of the Norwegian dances was undoubtedly the "Gangar" from the extremely primitive region of Setesdal; a typical courting dance during which the young man performs absolutely incredible tricks, beating a wheel with one hand, etc. Switzerland, too, brought a courting dance, the "Gäuerlen." In this, the alpine temperament is manifest both in free rhythmic stamping, known as "Bödele," and in all manner of improvisatory figures by the young men. These were further enhanced by yodelling, by the sounds of the alphorn, and the ceremonial flag-waving. The German representatives, who came from Upper Bavaria, belonged to the same alpine cultural group. Their songs, yodelling and clog-dancing, as well as the delicate music with the zither, dulcimer and guitar, were authentic. Yet they shared the experience of some of the other groups: that music by itself can be offered only in small samples to a large public, because the subtleties are lost in space.

The representative from the U.S.A. carried through her task astoundingly well, singing her traditional songs simply and with natural charm to her own accompaniment on a stringed instrument from Kentucky. The Dutch group too, renounced all external effect and performed their thoroughly homely dance-forms with overpowering delight in their own doings. The two north Italian contingents from the provinces of Turin and Udine had already been seen on earlier occasions. The Turks from Erzurum, too, who brought the performances at Biarritz to a close, were already known from Venice, with their tranquil chain-dance followed by the almost barbarous knife-dance and ending with the whirling ecstasy of the solo drum dance which never fails in its effect.

We must not forget, either, that among the scholars at the Congress we also came across experts who were fully conversant with practice as well as with theory. How wonderfully Professor Barbeau conjured up for his audience by means of sound and movement the songs of the French-Canadian foresters. How beautifully Surya Sena sang the Sinhalese songs of his native land. It is a rare and supreme achievement when conscious art and authentic folk tradition can be blended to form a perfect unity.

Translated by K. D.

PROCEEDINGS OF THE SIXTH CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL

held at

BIARRITZ (FRANCE) and PAMPLONA (SPAIN)

July 9th to 15th, 1953

JULY 9TH.

OPENING OF THE CONFERENCE

Chairman: Dr. A. MARINUS (Brussels)

THE CHAIRMAN welcomed the delegates* to the Sixth Annual Conference. He said that the Council was to be congratulated on its growing expansion and importance and he hoped that the present Conference would have as fruitful results as its predecessors. He considered it important that at the outset of its work the Conference should realise that the Council had achieved its present position in the face of very great difficulties. He hoped every member would be inspired to go back and recruit new members from their own countries so as to relieve the financial strain. It was essential to provide proper office accommodation and assistance for Miss Karpeles, who could not any longer be expected to carry the whole burden of the work of the Council.

The MARQUIS D'ARCANGUES, President of the Biarritz Syndicat d'Initiatives, welcomed the delgates to Biarritz. He said that folklore symbolised to him the attachment to the traditions of one's own country, the joy of living and the love of peace, and he commended the work of the Council.

LA CHANSON POPULAIRE FRANÇAISE EN AMERIQUE DU NORD

par

MARIUS BARBEAU (National Museum of Canada, Ottawa)

avec illustrations

UNE seule chanson populaire du Canada, "Le Roi Eugène," servira ici à représenter tout le répertoire français d'Amérique. Ce répertoire contient plusieurs milliers de chansons déjà engrangées au Musée national du Canada à Ottawa et aux Archives de Folklore à l'Université Laval, de Québec.

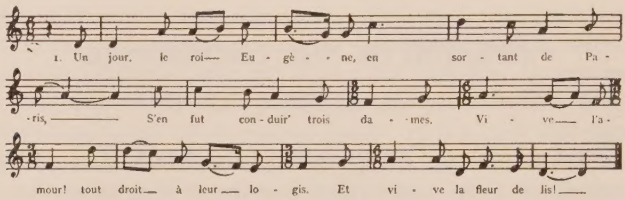
"Le Roi Eugène" est un chant de canotiers canadiens dont chaque vers se répète trois fois et dont le refrain "Vive l'amour, Vive la fleur de lis!" prolonge la durée de l'ensemble. Sa mélodie ternaire (6/8) et son refrain à l'avenant ont un

* A list of delegates, together with a Report of the Fifth Meeting of the General Assembly, is printed in *Bulletin No.* 7, September, 1953.

rythme qui est propre au mouvement cadencé des environs. Comme beaucoup d'autres, elle a longtemps servi aux anciens voyageurs qui, avec les coureurs de bois et les explorateurs, ont parcouru de long en large à peu près toute l'Amérique septentrionale.

La voici avec la mélodie que j'en ai recueillie du chanteur Edouard Hovington, de Tadoussac, ancien poste de la traite des pelleteries, et ses trente vers reconstitués en un texte critique d'après les 27 versions qu'on en a jusqu'ici récupérées dans la province de Québec et parmi les Canadiens des régions maritimes.

LE ROI EUGÈNE



Vive la fleur de lis!

2. S'en fut conduir' trois dames tout droit à leur logis.
Quand il vint à leur porte: —Coucheriez-vous ici?
3. —Nenni, non, non, mesdames, j'retourne à mon logis."
Quand il fut sur ces côtes, regarda derrièr' lui.
4. Il vit venir quinze hommes, ses plus grands ennemis.
—Ah! dis-moi donc, Eugène, qu'as-tu fait dans ta vi'?
5. —J'ai parcouru les villes pour aller à Paris."
Il demande aux quinz' hommes: —Que cherchez-vous ici??
6. —Nous cherchons à nous battre. Ici, nous faut ta vi'.
—Ah! monsieur de Vendôme, en vous criant: Merci!
7. —Point de merci, Eugène! Il faut payer ceci.
Te souviens-tu, Eugène, qu'un jour, dedans Paris,
8. "Devant le roi, la reine, un démenti me fis?
Aussi, devant la reine, un soufflet me donnis?
9 "C'est aujourd'hui, beau prince, qu'la mort te faut aubir.
—J'en tuerai bien quatorze, avant que de mourir.
10. Tira sa claire épée, vaillamment se battit.
Il en tua quatorze, sans pouvoir s'y lassir.
11. Quand ça vint au quinzième, son épée d'or rompit.
—Oh! petit Jean, mon page, viens donc me secourir!
12. —Nenni, non non, beau prince, j'ai trop peur de mouri.
—Va-t'en dire à la reine qu'elle n'a plus de mari.
13. "Va-t'en dire à ma mère qu'elle a perdu son fils!
Va-t'en dire à ces dames qu'ell's n'ont plus leur ami.
14. "Aussi à la nourrice, qu'ell' prenn' soin de mon fils.
Qu'ell' l'envoie aux écoles, aux écoles de Paris!
15. "Quand il sera en âge, prendra vengeance aussi,
Fera bâtir un temple au milieu de Paris.

On en était encore, en 1916, au début de la cueillette folklorique des chants et des contes français ou canadiens en Amérique, cueillette, qui s'est continuée depuis en s'élargissant sur un vaste territoire. Jusque là, deux ou trois écrivains —surtout Ernest Gagnon, de Québec, dans ses *Chansons populaires du Canada*, publiées en 1865 et comprenant environ 100 pièces—s'étaient intéressés à ce folklore, que l'on croyait sur le point de s'éteindre sans en laisser plus de traces dans nos archives. Aujourd'hui, l'inventaire qu'on peut en faire et qui s'enrichit rapidement chaque année, comprend plus de 13,000 versions différentes et 7,000 mélodies assorties. Les publications qu'on en a jusqu'ici tirées doivent bien comprendre plusieurs centaines de pièces de toutes sortes.

Les chanteurs, s'ils ne sont pas tous illettrés, ont été de préférence recherchés parmi les "habitants," les bûcherons et les pêcheurs dans les campagnes, surtout dans les régions isolées due bas Saint-Laurent, comme Charlevoix et Gaspé. Mais il s'en est trouvé un peu partout, en remontant le Saint-Laurent, parmi les ouvriers des villes, aux environs de Québec et de Montréal, même parmi les émigrés aux Etats-Unis. Le Missouri, la Louisiane, l'Orégon et le Nord-Ouest en ont fourni

une faible quote-part, comme pour nous rappeler qu'autrefois la chanson française, de composition européenne ou canadienne, a parcouru tout le continent avec les aventureux pionniers d'une ère farouche.

Les folkloristes depuis 1915 ont été heureux de voir leur nombre grandir lentement mais incessamment, à commencer d'abord par moi-même et par E.-Z. Massicotte, archiviste et historien de Montréal; Luc Lacourcière, de l'Université Laval; Joseph-Thomas Le Blanc, Cadien de la rivière Saint-Jean en Nouveau-Brunswick; Carmen Roy du Cap-Chates en Gaspésie.

Revenons à la chanson d'aviron *Le Roi Eugène*, qui sert ici en quelque sorte de symbole à une infinité d'autres, il n'est pas possible de citer, tant elles sont nombreuses et variées: chansons de travail, de danse, de jeux, complaintes et cantiques, exemples, rengaines, chants satiriques ou comiques, berceuses, chants lyriques de l'amour ou de la table; et au moins 700 chansons bachiques qui glorifient le jus de raisin par pure tradition, dans un pays où les hivers ne permettent pas la culture de la vigne. Dans ce répertoire plantureux, c'est à se demander quels traits prédominant d'avantage, le conservatisme et la fidélité au passé, ou les forces vitales qui tendent toujours à l'adaptation et au renouvellement. Et il ne faut pas oublier que, dans le pays purement canadien, environ une chanson sur vingt est de composition régionale.

Le Roi Eugène est une des chansons qui portent une date déterminée et dont on a découvert l'histoire. On n'en connaît guère de semblables que quelques autres du même esprit et de la même période. Etant satiriques, elles furent prohibées dans le royaume pour des raisons politiques, en vertu de l'édit de 1395. "Le Roi Eugène" se rapportant, avec intention satirique, à une aventure du jeune roi François 1er, n'avait pas grand chance de faire fortune dans l'ancienne France. Supprimée elle traversa les mers avec les marins et les colons de la Nouvelle-France, dès le dix-septième siècle. Elle y est restée ensevelie depuis comme sous un blanc manteau de neige. C'est là qu'on l'y a retrouvée, depuis trente-cinq ans, en au moins 27 versions, tandis qu'elle est restée inconnue sous son propre nom en France.

Le nom fictif d'Eugène, dans notre chanson, était un voile trop transparent pour servir d'excuse. Tout le monde connaissait, à ses origines, le véritable héros de l'aventure. D'ailleurs le refrain affichait le blason royal—"Vive la fleur de lis!" et ce qui s'appliquait plus particulièrement au jeune monarque François: "Vive l'amour!"

Il s'agissait là de l'épisode historique dans lequel François 1er fut battu par Charles-Quint à Pavie, près de la frontière italienne, en 1526, fut fait prisonnier et jeté dans les dongeons à Madrid. La maladie vint près de l'emporter. La rumeur de sa mort se répandit en France, où la nouvelle de sa défaite l'avait rendu impopulaire. Il revint à la santé, recouvra sa liberté et reprit les rênes du royaume, mais trop tard pour supprimer la chanson, ou plutôt les chansons (il y en avait au moins trois), qui s'en allaient déjà vers la postérité et ne devaient s'arrêter qu'au nouveau monde.

Cette chanson s'inspirait d'une fredaine de la vie débonnaire de François 1er, à ses débuts: son affaire galante avec Jeanne le Coq, dont le mari, vieil avocat, s'appelait Dix-Hommes. La nouvelle ne tarda pas à s'en ébruiter, d'autant plus que François ne manquait pas d'ennemis ni d'étourderie. L'affaire devint le sujet d'une farce qui attira les Parisiens au théâtre de la Place Maubert. Les noms de le Coq et de Dix-Hommes y figuraient. Quant au roi galant, on se contentait de la représenter par un symbole—le Salamandre, qui était d'ailleurs le blason personnel de François. Un soir tard les partisans du jeune roi se rendirent à la Place Maubert.

Après la représentation, ils entraînèrent l'auteur de la farce à une taverne, burent avec lui quelques libations, puis lui donnèrent la fessée et le fourrèrent dans un sac pour le jeter dans le Seine. Mais lorsqu'ils s'aperçurent que le farceur portait tonsure, ils lui laissèrent prendre la poudre d'escampette. C'est à de demander si l'auteur de ce libelle n'est pas le personnage tonsuré qui fit jouer la farce au théâtre de la Place Maubert.

La richesse du répertoire français au Canada constitue une découverte majeure en littérature orale. Cette richesse ne se borne pas aux chansons elle-mêmes, qui sont mieux conservées qu'en leur pays d'origine. L'art musical et poétique de leur composition diffère profondément de celui qui a présidé à la formation de la poésie et de la musique classiques modernes. Plus ancienne, leur source, qu'on peut dire millénaire, est d'ordre oral et indépendante, tout en pouvant lui être parallèle, de la transmission écrite ou savante. La concision, la clarté et l'équilibre das parties, voilà ce qui est de l'essence de la chanson populaire, en particulier du "Prince Eugène." Ces qualités de bon aloi en font un chef-d'oeuvre, qui a survécu aux modes passagères et aux frivoles générations.

L'art poétique des jongleurs n'est pas aussi simple qu'on pourrait le supposer. George Doncieux, dans son *Romancéro populaire de la France*, fut certes un des premiers à le découvrir. Il a donné un aperçu de ses ressources et de sa variété. Je l'ai moi-même d'avantage fouillé et exploré, dans l'analyse de quelques centaines de chants populaires recueillis au Canada. Un tableau des formes du vers et de la strophe, étonne par sa complexité et son étendue; il donne l'impression d'un art savant et recherché. Pourtant cet art poétique a été, depuis mille ans, consacré par l'usage oral dans une tradition immémoriale.

Dans l'ordre musical, on peut en dire tout au moins autant. Mais ici, je passe la parole à madame Marguerite Béclard d'Harcourt qui, depuis près de vingt ans, s'est associée avec nous aux études de la chanson française en Amérique.

"Des musiciens comme Bourgault-Ducoudray et Maurice Emmanuel ont compris toute la saveur et la variété que l'emploi des modes apportait à nos chansons et ont réagi contre les notations souvent faussées, mais hélas! dans bien des cas, il était trop tard, la mélodie ayant abdiqué toute indépendance et accepté le moule imposé. . . . Or, la voix qui nous arrive du Canada français a gardé toute sa fraîcheur et sa jeunesse, ce qui nous la rend si précieuse. . . .

"Les rythmes franco-canadiens nous rendent sensible la souplesse de nos vieux chants. Par bonheur, ils ont échappé à la contrainte trop rigoriste de la barre de mesure et les mélodies ont su conserver le libre balancement que leur a imprimé la muse populaire. . . . Elles admettent des fantaisies, des enjambements, des accents déplacés et inattendus qui montrent encore une fois que rythme et measure ne doivent pas être confondus. . . . Les rhapsodes canadiens, grâce à une science vocale fidèlement transmise de génération en génération, ont su conserver la tradition fleurie du style médiéval.

"Les chants qu'a retrouvés M. Barbeau ont une valeur musicale réelle. Leur lyrisme s'exprime avec une force et une liberté auxquelles nous n'étions plus accoutumés. Et pour moi, l'intérêt supérieur des versions canadiennes réside précisément en ce fait qu'elles nous permettent de compléter la physionomie du chant français en lui restituant quelques-uns de ses plus beaux traits."

Madame Beclard d'Harcourt spoke of the great wealth of material that was to be found in Canada where French folk songs had survived often in a more beautiful musical form than in their country of origin.

FOLK SONGS OF CEYLON

by

DEVAR SURYA SENA (Colombo, Ceylon)

with illustrations

CEYLON is an island in the Indian Ocean about the size of England without Wales. Tagore describes it as "the pearl that hangs from the ear of India." It is the newest Dominion in the British Commonwealth. The predominant race of Ceylon is the Sinhalese race. It comprises about 80 per cent. of the island's eight million population. I shall refer in the course of this talk to Sinhalese folk songs. The illustrations I shall use are all from my own collection.

The music of Ceylon stems from the system of Indian music, and her culture has been much influenced by her great neighbour. By reason of the occupation of the island for three hundred years by Portuguese, Dutch and British respectively, a serious break has been caused in her cultural tradition. But though there is little of what might be called Sinhalese classical or art music, there is fortunately a wealth of folk song and folk dance.

Probably the earliest folk songs are those of the Veddahs—the aborigines of Ceylon—who are a fast dying-out race. Their songs are primitive and of a range of not more than two tones. Their dances are vigorous and rhythmic. Other songs of ancient origin are those connected with rituals and ceremonies such as *Bali*, *Thovil* and "Devil dancing." These were and are still used to drive away the "Demon" in cases of illness. These songs are really chanted poetry.

From ancient times the poetic tradition has been very strong in Ceylon. Poetry has been chanted, according to its metrical formation, to a number of chants or *vrttyas*. One of these is called *Samudra-ghosa vrttya* because it is imitative of the noise of the sea and the rise and fall of the waves. The borderline between chant and song is very fine. Many of the Sinhalese folk songs are little more than chanted poetry.

Another source of folk song is folk drama, some forms of which, such as *Kolam* (dance with masks), *Sokari* and *Naḍagam* still exist. These folk dramas are chiefly composed of dance, chanted poetry, dialogue and occasional songs. The *Naḍagama*, an importation from south India, about one hundred years ago, has more melodically developed songs than the older forms. In the northern and eastern parts of the island, where the predominant race is Tamil (settlers from south India) forms of folk drama such as *Ten-moḍi*, *Vaḍi-moḍi* and *Kuttu* still exist. The action of these old dramas is almost entirely in song.

The Kandyan district, which was ceded to the British only in 1815, and the southern province of the island, are two of the most fertile fields for Sinhalese folk song.

Ceylon is largely an agricultural country. Rice is the staple food of the people. There is a great body of Sinhalese folk songs connected with the toil of paddy cultivation.

I am now going to sing a snatch of a ploughing song. The ploughman sings to his bulls or pair of buffaloes yoked to a simple wooden plough, as he drives them, ankle deep in mud, up and down the flooded paddy field. He addresses them affectionately at the start and says: "Come on brothers, now then, a little to

the left," accompanied by appropriate sounds which village folk all over the world make to animals. A little later he says to them: "Come along old fellows, hurry up, it is time we were getting along." (How similar this is to the "Jamonini Niccuzu" of the Sicilian carter's song arranged by Geni Sadero!) At the end of several hours work under a blazing tropical sun, the ploughman's temper gets a bit on edge. In the final verse he bursts out: "Go quickly, you silly old fools of bulls."

SINHALESE PLOUGHING SONG

Collected by SURYA SENA

Ma - ge mal - li yō — Wa-ma-ta — pa-to

— (spoken) ja kotiya, ma! me! da - val u - nā go - yi - yō

ha - yi - ye - n pa to — (spoken) pitcha, méhé!

ha — hā - vita — pu - ta

(spoken) ja! pitcha! val - li go — no — ha - yi - yen—

pa - lo — (spoken) ja! pitcha! ma! me! valligono!

The harvesting of the paddy crops was often done to music—the rhythm being supplied by a rude village drum fashioned out of an earthenware pot with a skin stretched across its mouth. The singing was usually done by a solo voice singing each line of the verse, which was then echoed by the chorus of reapers. The reapers arrange themselves in a line in front of the paddy field, holding their curved sickles in their right hands. Then, to the rhythm of the music, they move three steps to the left and three to the right in zig-zag fashion cutting a handful of paddy at each step. After these six paces have been taken the gathered bundle is flung over the left shoulder and the process is repeated until the field is cleared. I am going to sing snatches of two harvesting songs. The words of the first one say: "If I were to try to describe the great goodness of Lord Buddha it were like a mosquito trying to pierce the great mountain Maha Mera with its sting."

The verses of the second harvesting song refer to the valorous deeds of heroes of old. This reaping song is in faster tempo and is usually sung at the end of the reaping, when the field is about to be cleared.

SINHALESE REAPERS' SONGS

Collected by SURYA SENA
As sung by PINNA, of Kadugannawa, Ceylon.

Song i

Gam - bu - ru mu - nin - du gu - na — pa - va - sa - na vä - ra sä - ra
Ma - du - ru da - lin vi - di — nā - vi - ni Ma - ha - me - ra
San - du - ru le - sin bä - ri — nu - mu a - t ka - vi - ka - ra
Ma - du - ru bi - yen ni - la — ja - la ba - si nā — yu - ra

Song ii

Var - ga pā - va - ti pi - li - ve la - ku - la can - dra vam - sa sa - pi - ri nā - da
dir - ga po - ra - na a - ra - na de - ra - na ura - na ru - pun bin - de - pu vā - da

gar - ga ga - ga - na ghō - ra ga - ga - na gar - ja - na - ka - ra me - gna nā - da
svar - ga pā - da mas - ta ti - to — ra - jun si - ra - sa sä - der — pā - da

There is a type of Sinhalese poetry consisting of four lines of metre. This is known as *Siupada* (literally meaning four feet). The *siupada* type of verse is used

in a variety of songs of toil, e.g. boatman's songs, carter's songs, watch hut songs. The melody is long drawn out and elaborated at the will of the singer. The words of these folk songs, like those of the sea shanties, were often improvised spontaneously and are full of topical allusions. I am now going to sing a line of a boatman's song or "paru sindua" as we call it. The rivers of Ceylon are for the most part shallow. The boats that ply on them are flat bottomed craft, which are propelled by means of a long punt pole. They have a thatched canopy at the centre. In this song the boatman is asked by his lady love to pluck for her a beautiful *na* flower from a tree at the mouth of the river. She asks him to step lightly on the branch lest it break. I would like you to imagine the appropriate setting for this song. It is a tropical night with a golden moon set in a blue-black sky that is studded with stars. The leaves of the coconut palms glisten in the moonlight; the rustling of the bamboo branches in the breeze at the water's edge, and the lapping of the water against the boat, seem to provide the perfect accompaniment.

*"Sinhalese Boatman's Song."

I would like to introduce to you a drum, commonly used in the south of Ceylon, known as a *rabana*. This drum is played by bands of musicians who sing, to its accompaniment, a large selection of songs; and sometimes dance to it too. There is a larger version of the *rabana* which is heated and propped up on four supports and played with the palms of the hands by four or more women, in villages, on festive occasions. We call the *rabana* a one-faced drum—in Sinhalese *ekes bere*, literally, one-eyed drum. Most of our drums are two-eyed, i.e. cylindrical with skins stretched across both ends. There is a large variety of drums in Ceylon, and drumming is a highly specialised art which has fortunately been well preserved, chiefly by reason of ceremonies at Buddhist temples and processions. Drumming both in India and Ceylon throughout the centuries has been taught by means of mnemonics, in our case, Sanskrit syllables, the sound of which is imitated on the drum. The rhythms are often complicated because they follow poetic metre rather than regular pulses. The four main sounds from which all others are evolved are *tat, dit, ton, nam.* There are many permutations and combinations of these four sounds.

And now I would like to sing you a song to the accompaniment of the *rabana.* I have chosen a devotional song in praise of Lord Buddha. It describes how he attained enlightenment after he had vanquished all the forces of *Mara* (the evil one) that had been arrayed against him to distract him from his meditation.

"Binda sakala Mara-sen."

A very characteristic and colourful type of Sinhalese traditional song is the *Vannama.* It is a descriptive song the rhythm of which is founded on the movements of various animals, birds and reptiles. There are eighteen principal *vannamas.* I would like to give you an idea of two of them. First the *Gajaga Vannama* based on the majestic tread of the elephant as it walks in the great *Perahera* or procession held annually in Kandy. A replica of the casket which contains the sacred tooth of the Buddha is carried on the back of the tallest "tusker." About eighty elephants take part in the *perahera* processing in twos and threes at distances from each other, gorgeously caparisoned, with bands of dancers and musicians (chiefly drummers) in between. The procession, which is over a mile long, is lit up by flares from coconut torches. The elephants seem to be fully aware of the dignity of the occasion, for

they walk with slow and stately tread, clanging the heavy bells that hang round their necks.

*"Gajaga Vannama."

And here is the *Musaladi* or *Hava Vannama* founded on the jerky movements of the hare. The words describe how the hare sleeps affrighted near a wood, and then how it leaps and bounds and eats leaves seated on its haunches.

"Musaladi Vannama."

There is a tradition in the presentation of the *Vannamas* that the melody is first sung to what is called the *tanama*, i.e. to syllabuses *ta, na, tanena*, etc. This tradition also applies to many songs sung with the *rabana*. Perhaps the rationale for the tradition may be that the syllables *ta* and *na* help to bring the sound forward in the mouth. The *Vannamas* are from the Kandyan district in the central hills of Ceylon, where they are danced as well as sung. Kandyan dancing has been well preserved through the services (*rajakariya*) the dancers perform for the temples in return for grants of land. This custom has existed from the time of the Sinhalese kings.

A type of song called *Viraha* (mostly love songs) were absorbed into the Sinhalese tradition about the eighteenth century. They probably came to us from south India. The rhythm to which many of the *viraha* songs is sung is known as *adi tala* and consists of eight main beats. My final illustration is a good example of these *viraha* songs. It describes a beautiful young girl, whose glossy tresses are blue black and whose voice is honey sweet.

"Bramana taruna rupen."

Dr. Jaap Kunst (Amsterdam) commented on the fact that the *rabana* was played also in Indonesia, where it had the same name.

In reply to a question by Mr. Douglas Kennedy (London), Mr. Sena said that the drum songs were frequently used to accompany the Kandyan dancers.

Mr. Hugh Tracey (Johannesburg) observed that in Africa the teaching of drumming through nonsense words and syllables was practised although not in such a highly organised form. The tone of the drum beat followed the word-syllables but in an inconsequential manner.

Asked by Dr. Laura Boulton (New York) whether rhythm of speech was introduced into drum-rhythms, Mr. Sena replied that it was, in a primitive form, when drum beats were used to give messages and information.

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Chairman: Dr. JAAP KUNST
(Koninklijk Instituut voor de Tropen, Amsterdam)

ASPECTS DE LA DANSE RITUELLE EN ITALIE
(LES DANSES DES RITES MATRIMONIAUX)

par

CARMELINA NASELLI (Catania, Italy)

LA danse rituelle en Italie, selon l'occasion où elle est exécutée, comprend:

(*a*) des danses liées à l'évolution du cycle de l'année agricole danses propres par conséquent aux fêtes champêtres. On les exécute à l'occasion du *Calendimarzo*, des fêtes du mois de Mai, de la moisson, des vendanges, etc.

(*b*) des danses propres aux fêtes religieuses et aux fêtes des Saints Patrons. La plupart de ces danses accompagnent les processions; elles consistent en des mouvements de danse que l'on fait faire parfois à des *giganti*, à des *ceri*, etc.

(*c*) des danses propres aux fêtes de famille: mariage, baptêmes, etc.

Il en résulte donc qu'il s'agit de danses d'un caractère tantôt plus proprement profane, tantôt plus proprement religieux, mais la plupart d'entre elles—qu'elles soient profanes ou sacrées font souvent ressortir un but de magie propitiatoire: propitiation pour une bonne récolte, pour l'amour, etc.

Arrêtons-nous maintenant à considérer tout particulièrement les danses populaires des noces, dont quelques unes sont plus anciennes, d'autres moins; il y en a d'origine italienne et d'autres d'origine étrangère; quelques-unes s'exécutent encore fidèlement aujourd'hui; d'autres ne survivent que par quelques signes particuliers; quelques unes enfin sont entrées dans l'usage aussi à l'occasion de différentes fêtes familiales ou de fêtes civiques ou religieuses.

En Italie, les gens du peuple dansent chez aux ou au grand air, suivant la coutume ou la saison; le but de ces danses de noces ne paraît aujourd'hui que celui du bon augure, mais il devait être originairement de souligner le changement de statut des jeunes époux, leur entrée dans une nouvelle phase de la vie individuelle et sociale.

La danse populaire très mouvementée qu'on appelle *il trescone*, bien répandue dans la Romagne et ailleurs, dans les bals donnés en l'honneur de nouveaux mariés, se danse accompagnée d'un chant dont les paroles font allusion à l'âge, aux habitudes ou à quelque épisode de la vie des jeunes époux.

Ce qu'il convient particulièrement de signaler, c'est la coutume très ancienne dans la Calabre (Trebisacci, etc.) d'aller danser jusque autour du lit nuptial même, en s'accompagnant de chants allusifs, ce qui s'appelle *cantare lu liettu* (chanter le lit).

Nous trouvons des danses associées aux noces dans la presqu'île d'Istrie (Villa di Rovigno, S. Lorenzo del Pasenatico, Parento); *il ballo della rota* (la danse de la roue), *il settepassi* (le pas de sept), *il cussin* (la danse), *del baso* (du baiser) et d'autres encore. Chez les Cimbres des septs Communes vicentines, il y a *la Tudeschina*, aujourd'hui presque oubliée; en diverses localités du Piémont (Roccagardina, Rocca Grimalda, etc.), *la lachera*; dans la Lunigiana *il pricondin*; dans les Abrurzes *il laccio*

d'amore (le lacet d'amour); à Naples et ses environs la bien connue *tarantella*; en Sicile *il chiodo* (le clou), danse que les époux ouvraient toujours, au son cadencé de la guitare.

Evidemment, il y a une affinité entre les danses de noces et celles qui accompagnent ou précédent le choix des fiancés. Il suffira de rappeler les danses *dello specchio* (du miroir), *dei sospiri* (des soupirs), *della seggiola* (de la chaise), *della ventola* (de l'éventail), *dei quattro cantoni* (des quartre coins), *degli sposi* (des époux) et particulièrement la danse *della mela* (de la pomme) où chaque danseuse tient haute dans sa main une pomme destinée au cavalier préféré ....

Quelques-unes de ces danses consistaient à l'origine en une seule figure, tandis qu' aujourd'hui elles ont acquis d'autres éléments figuratifs. C'est le cas de *la lachera* piémontaise dont la première figure et la fondamentale est celle de *la lachera* proprement dite: les deux "amis du jeune marié," dits *lacheri*, suivent à la file les époux, en se donnant en spectacle à travers le pays en toutes sortes de bonds et de pirouettes. Il faut considérer comme une addition postérieure deux autres figures: *la giga* e *il balligurdin*. La première est une espèce de *girotondo* toute révérences et pirouettes, que la mariée danse avec les *lacheri*; la seconde est une figure où le marié lui aussi joue son rôle. Ces deux figures développent le thème des remercîments des époux envers leurs protecteurs. En effet cette danse rappelle la défense de la mariée par le peuple contre l'insolence du petit seigneur féodal et, par extension, la lutte contre les tyrans oppresseurs.

D'autres danses, au contraire, représentent seulement une partie fragmentaire d'une danse complexe; c'est le cas de la danse appelée *laccio d'amore* (lacet d'amour), autrement dite "de la tresse," "des rubans," "de la cordelette," ou bien, comme on dit en italien: *della treccia, dei nastri, della cordella.*

Comme on peut le voir dans le *bal du sabre* qui se danse au Piémont (Fenestrelle, Bagnasco), il s'agit, à l'origine, de la dernière figure d'une danse armée: les danseurs ayant quitté les épées se placent en rond autour d'un *palo* (poteau), tenant chacun dans la main le bout d'un ruban; tous les rubans, de différentes couleurs, étant fixés à l'extrémité du poteau, s'entrelacent par le mouvement des danseurs, pour former une tresse bigarrée; puis, sur un ordre du directeur du bal, par un mouvement contraire de tous les danseurs, la tresse se défait et les rubans se délient. Cette figure dite *della treccia* ou *tursa*, dut probablement se séparer de l'ensemble et, une fois perdu l'esprit guerrier de la danse originelle, donner lieu à une danse séparée.

Aujourd'hui la danse "de la tresse" est dansée par des hommes seuls ou par des femmes seules, ou par des hommes et des femmes, en couples de nombre variable. En Italie on la retrouve en différentes occasions-grandes solennités et fêtes, ou même, comme en Sicile (Patralia), à l'occasion du Carnaval, aux bals masqués, mais elle n'en a pas moins gardé, même sous son nouvel aspect, la signification si bien exprimée par son nom abruzzais de *laccio d'amore*, "lacet d'amour" (Penna di S. Andrea, prov. de Ceramo).

Quant à ce sens particulier nouveau, il est dû probablement à la présence de l'élément féminin et à ce poteau autour duquel se déroule l'action de la danse. Le poteau rappelle l'idée d'un arbre qui au printemps est un symbole de la fécondité, comme on peut le voir dans les fêtes du mois de *mai*; de bon augure donc pour les mariages. Cela nous paraîtra bien évident si nous considérons que dans quelques régions italiennes, par exemple dans la Lucanie, l'offre coutumière des cadeaux précieux du fiancé à la fiancée se faisait jadis moyennant un long bâton entouré en double spirale de rubans de diverses couleurs, portant sur eux, épinglés autour, pendants d'oreilles, bagues, broches, etc.

Récemment on a même avancé l'hypothèse que cette coutume lucaine ait constitué, dans son origine, le rite central d'une danse de noces. L'hypothèse est vraisemblable.

Evidemment il existe un lien entre toutes ces coutumes, et ce lien nous paraît tout particulièrement étroit, si nous le mettons en rapport avec le nom abruzzais (*laccio d'amore*) de la danse dont nous venons de parler en détail.

Mr. Douglas Kennedy (London) asked if the dances had been originally danced by men and adapted for women. Professor Naselli replied that this was true of some dances, like the *ballo della trucia*, but not of the wedding dances, which had always been performed by women.

LA DANSE DES "SPADONARI" (PORTE-GLAIVE) DANS LA PROVINCE DU PIÉMONT (ITALIE)

par

BIANCA MARIA GALANTI (Rome)

On peut admirer, dans la région du Piémont, une danse armée qui est une des caractéristiques de cette province italienne: la Danse des "Spadonari" (Porte-Glaive), qui, à travers les variantes de San Giorgio, de Venaus, de Limone Piémonte, et de San Vincenzo di Giaglione, peut se regrouper en deux catégories, possédant des caractéristiques chorégraphiques et des significations différentes.

A la première catégorie, appartient un type de danse s'inspirant des souvenirs d'un soulèvement populaire contre la tyrannie. Son contenu est donc essentiellement *insurrectionnel*, puisqu'il célèbre la lutte du peuple au nom de la libération d'une oppression.

A cette conception, se rattache indubitablement la danse dont les protagonistes sont les "Porte-Glaive de San Giorio." Elle est interprétée à l'occasion de la Fête de Saint Georges, patron du pays de San Giorio (corruption ancienne de "San Giorgio"), dans la province de Turin. Cette fête a lieu le 23 Avril et dure trois jours. Elle peut se diviser en trois parties: (1) une sorte de prologue à caractère de reconstitution historique; (2) la dite "Danse des Porte-Glaive"; (3) la procession du Saint, avec cortège, banquet et réjouissances finales.

Cette fête perpétue une sombre légende qui hante encore de nos jours les tours ruinées du château-fort et qui raconte l'histoire d'un féroce seigneur dont le moindre forfait à l'égard des paisibles habitants du lieu était celui de leur imposer le "jus primae noctis" (*id est*: le médiéval "droit de cuissage"). Ainsi le peuple jugulé devait endurer cet abominable privilège, jusqu'au jour où un jeune gars, à l'occasion de ses noces avec une belle fille de l'endroit—"la Mignana" "la Mignonne")—et avec l'aide de quelques-uns de ses amis, affronta le tyran et le tua. Il est bien évident que cette histoire sanglante est purement mythique et qu'elle ne repose sur aucun fait historique positif.

Quoiqu'il en soit, une telle histoire constitue le scenario de la fête qui commence à l'aube du premier jour aux accents d'une antique diane guerrière, appelée l'"Albata" (c'est-à-dire l'"aubade"), et qui a pour motif celui d'une extravagante marche militaire. Dès qu'ils l'entendent, les habitants du pays sortent de leurs maisons

et se rendent au "Prato u' Paravì," où, selon la fable, aurait eu lieu le meurtre du tyran.

C'est là qu'interviennent pour la première fois les "Porte-Glaive," lesquels, au nombre de six, armés d'estramaçons, miment une sorte de joute et d'escrime entre eux. Finalement l'un des danseurs, jouant le rôle du mauvais seigneur, prend la fuite et va se réfugier parmi les branches d'un cerisier en fleurs. Il est rejoint par les autres, symboliquement exécuté et recouvert d'herbes et de rameaux fleuris. Ainsi se clôt le prologue.

C'est alors que commence la "danza degli spadonari," dont l'idée est celle d'une consécration de la victoire remportée. Six "porte-glaive," choisis parmi les plus beaux jeunes hommes du pays, vêtus d'un costume blanc à rayures rouges verticales, avec pendeloques et clochettes d'or, exécutent alors les cinq "figures" de la danse. Chacun d'eux brandit une lourde épée, légèrement courbe, qu'ils manient avec rare habilité et singulière dextérité.

Les cinq "figures" de la danse commencent par une "marche." A cet effet, les choreutes sortent par la porte du château-fort, en file indienne et aux roulements d'un tambour. Ils arrivent ainsi sur la place du village. Là, d'un seul bond, ils font un tour sur eux-mêmes et se rangent en carré, puis agitent leurs épées. Ainsi se termine la première "figure" de la danse.

Pour la seconde "figure," ils bondissent de nouveau et se rangent à une moindre distance, faisant en sorte que se touchent les pointes des glaives, une fois à ras de terre et une autre fois à hauteur du bras, comme pour un assaut d'escrime.

Dans la troisième "figure," ils reprennent leur place primitive et se mettent à traîner leur épée sur le sol, comme s'ils voulaient y tracer un sillon de charrue. Il est évident que cette "figure" a une signification symbolique d'origine agreste et extrêmement primitive.

Au cours de la quatrième "figure," les danseurs sautent tous ensemble et font face aux quatre points cardinaux.

Pour la cinquième et dernière "figure," ils lancent leur glaive en l'air et, de la sorte, se les échangent avec dextérité.

Pour toutes ces "figures," les formations préférées sont toujours le carré ou le cercle.

Pendant la danse, un gonfalonier porte une antique et vénérable bannière de soie rouge et verte, brodée d'une image de Saint Georges à cheval et du Dragon que le Saint perce d'un coup de lance.

A la fin de la danse, commence aussitôt la procession du Saint, dont la statue, scintillante et recouverte de riches parements, sort de l'église paroissiale.

* * * * *

Le second groupe de danses des "Spadonari" réunit un ensemble de formes chorégraphiques, ayant pour motif ou signification une intention essentiellement religieuse, en ce sens que la danse n'est pas l'expression d'un rite, mais bien une sorte d'accompagnement à des célèbrations et cérémonies effectives.

C'est à cette catégorie qu'appartiennent les "Porte-Glaive" de Venaus, dans le Val di Susa. Ici la danse a lieu le jour de la Fête de Saint Blaise, patron du pays. Mais son contenu se suffit à lui-même et son déroulement peut être considéré comme étranger aux cérémonies liturgiques, au cours desquelles les "Spadonari" ne servent qu'à embellir et à colorer la procession générale.

Les danseurs sont armés d'une épée à deux mains, à lame droite et à double tranchant. Leur costume magnifique comporte une casaque rouge, ornée de

broderies et de franges d'or formant épaulettes. Ils portent sur la tête une sorte de kolback, orné de fleurs artificielles et, par derrière, d'une masse de larges rubans qui descendent jusqu'au milieu du dos des danseurs. Le kolback est maintenu par une jugulaire. Les danseurs sont gantés de lin blanc, et leur chemise blanche ont des manches qui sortent par celles de la casaque écarlate.

La danse dure une heure environ. Elle a une allure soutenue et grave et est pauvre en "figures." Au commencement, les quatre "Porte-Glaive" se rangent en ligne de front, empoignent l'épée de la main gauche et la brandissent en une sorte de salut. A partir de cette formation, ont lieu trois "figures" ou, pour mieux dire, des variantes de "figures," car il n'y nul ordre ni lien entre elles.

En effet, les trois variantes dépendent de la façon dont les "spadonari," par évolution de la ligne de front, se disposent deux à deux: soit un couple l'un derrière l'autre, soit un couple l'un à côté de l'autre, soit les deux couples en croix et donc formant un carré. Bien entendu, en ces formations par couple, les "Spadonari" sont opposés l'un à l'autre, comme pour un assaut d'escrime.

Les "pas" de toutes ces évolutions s'exécutent en sautant. Les mouvements des épées sont au nombre de quatre ou cinq: le danseur saisit l'épée à deux mains et l'élève à la hauteur du visage en lui imprimant un mouvement de balancement; ou le danseur mime des coups de taille vers le bas; ou les danseurs entrechoquent leur glaive; ou ils les lancent en l'air et, de cette manière, se les échangent au vol.

Au cours de la procession qui suit la danse, les "Porte-Glaive" de Venaus, comme presque tous les "Spadonari," forment la garde d'honneur du Saint ou de ses reliques.

Les "Spadonari" de Limone Piémonte avaient un rôle plus intimement lié aux célébrations religieuses. Aujourd'hui, leur fonction est d'être des figures décoratives lors de la procession du Vendredi Saint. Leur danse armée a pour objet de distraire le public en attendant que se forme la procession.

Cette chorégraphie a lieu sur la place du village et mime un combat rythmé au son des cornemuses et d'un tambour. Elle est exécutée par quatre cavaliers à pied qui déploient un étendard, "figure" rappelant le bal de l'"Enseigne." Lorsqu'ils ont terminé leur parade, les danseurs prennent place dans le cortège, suivis de deux sonneurs de cornemuse, du tambourinaire, de douze gardes et du Commandant.

Les "Spadonari" de San Vincenzo, à Giaglione (ou Ciaglione), également dans le Val di Susa, insèrent leur danse dans la célébration et dans la procession de Saint Vincent, qui a lieu, en ce pays, le 21 Janvier de chaque année. Leur costume est à peu-près celui des "Porte-Glaive" de Venaus, auquel s'ajoute une sorte de petit tablier à frange qui descend jusqu'aux genoux. Dans le cortège de la procession, les "Spadonari" ont la place d'honneur, aussitôt après la statue du Saint. Ils avancent en dansant et, à certains moments fixés, les deux premiers se retournent pour entrechoquer leur épée contre celle de ceux qui les suivent, à la façon des "Spadonari" de San Giorio. Une fois terminée la procession, les "Porte-Glaive" s'arrêtent sur la place de l'église paroissiale et s'y livrent à des joutes et passes d'armes, ressemblant à celles que nous avons déjà décrites plus haut et au cours desquelles ils ont à coeur de démontrer leur virtuosité. La danse ne s'accompagne d'aucune parole.

Certains folkloristes croient discerner en ces passes d'armes une allégorie du martyre de Saint Vincent. Certains autres même, à propos du tablier des danseurs, croient voir en ce détail vestimentaire un pan d'étoffe symbolique pour essuyer l'épée rougie par le sang du martyr.

Une autre attitude des danseurs vaut toutefois la peine d'être notée: au cours de certaines passes d'armes, les danseurs font semblant de vouloir creuser la terre

avec le fer de leur glaive. Il est juste de penser que ce geste constitute l'expression d'un souvenir historique dont l'origine se perd dans la nuit des âges, à une époque où ces régions étaient peuplées de collectivités agricoles primitives: ce qui pourrait faire remonter la "Danse de l'Epée" à ces millénaires dont la "Danse des Porte-Epée" constituerait alors l'héritage parmi des populations presque exclusivement paysannes, comme celles d'aujourd'hui.

* * * * *

Quelle signification est-il donc possible de donner à l'intervention des "Spadonari" en général, au cours des processions?

Les recherches des folkloristes sur un tel argument n'ont pas manqué de formuler un grand nombre d'hypothèses contradictoires: certains y ont voulu voir une garde d'honneur autour de la statue du Saint, hypothèse la plus vraisemblable en ce qui concerne la fonction extérieure et formelle des "Spadonari"); d'autres ont cru y voir une allégorie du martyre du Saint que le peuple honore; d'autres enfin ont cru y voir une sorte d'exhumation des preux d'un antique suzerain, qui, avec leur maître, suivaient la procession afin qu'il leur fût rendu publiquement honneur. . . .

Quant à nous, nous pensons que, dans la majeure partie des cas, il est vain de vouloir découvrir un sense particulier à ces interventions de danseurs armés. Le peuple recèle, en son âme, les souvenirs de son histoire et de ses gloires locales. Il s'ensuit que, pour le jour du Saint protecteur, et afin de l'honorer sincèrement, ce peuple soit porté à lui offrir ce qu'il a de plus beau et de plus riche. Sentiment analogue à celui qui l'induit à sortir des coffres les plus belles nappes et les plus vénérables dentelles, lorsqu'il s'agit d'honorer des hôtes et de leur ouvrir la maison, au jour des fêtes paysannes.

C'est alors que le paysan remonte vers son passé, se souvient de ses usages centenaires, usages que lui transmirent ses parents et ses grands-parents, redécouvre tout ce qui lui semble être la plus pure beauté de sa propre existence: pour l'enclore dans la vénération du Saint protecteur et l'offrir alors en une sorte d'exaltation collective.

Mr. Douglas Kennedy (London) drew attention to the similarity between the Piedmontese sword dances and those to be found in other countries. He commented on the practice of wearing tall hats, which gave additional height to the dancers and gave them a superhuman appearance. Much of the ceremony connected with the sword dance could be ascribed to the initiation of the dancers, who had a special function to perform. He had read with great interest Professor Galanti's book,* which threw considerable light on the sword dances of his own country.

* Bianca Maria Galanti: *La Danza della Spada in Italia* (Rome, 1942).

CHANSON POPULAIRE—CHANSON FOLKLORIQUE

par

ALBERT MARINUS (Bruxelles)

CHANSON populaire et chanson folklorique ne sont-ce pas mêmes choses? Des auteurs emploient indifféramment l'une ou l'autre expression. Cependant il convient de distinguer l'une de l'autre.

Un peu de linguistique s'impose d'abord. Le langage est essentiellement mobile et conventionnel. En se frayant, les individus le modifient constamment. Au moment où un mot nouveau est créé, son auteur lui donne un sens précis, qu'il définit autant que possible. Précis à ses yeux. Le mot est un reflet de sa pensée. Mais, s'il est reçu dans le milieu social auquel son inventeur appartient, il ne sera vraisemblablement pas compris exactement de la même façon par son entourage. D'imperceptibles nuances existeront. Avec le temps, la pensée de l'auteur, subissant à son insu un constant laminage, il ne lui donnera plus lui-même rigoureusement la même signification.

De sorte que pour un mot, son moment étymologique est de courte durée. Et insensiblement, au fur et à mesure que s'écoule le temps, les fluctuations du sens d'un mot sont telles qu'il s'éloigne de plus en plus de son sens primitif. Il en arrive même à signifier le contraire de ce qu'il voulait dire étymologiquement.

La langage est donc mobile et tout mot prend des sens différents selon les cas où on les emploie. Il est toutefois impossible de prévoir l'évolution qui se produira dans le sense d'un mot. Sa signification est affaire d'action et de réaction d'individus les uns sur les autres, sans prévision possible. La seule remarque que l'on puisse faire, c'est que si la chose à définir est claire, nettement perceptible pour tout le monde, le mot a chance, s'il est bien inventé, de conserver plus longtemps une certaine netteté. Mais si la chose à définir est obscure et floue, le mot prendra autant de significations qu'il y aura de personnes, chacune lui donnant le sense qui répond à sa propre conception. La matière que nous étudions est-elle claire ou est-elle floue?

Voyons quelles sont les significations données aujord-hui aux mots *"Folklore"* et *"Populaire."*

Tout d'abord intervient ici une complication linguistique. Anglais d'origine, le mot "Folklore" prête déjà à de faciles équivoques dès qu'il s'implante dans des régions linguistiques différentes. Dans l'esprit de l'auteur, Thoms, qui créa le mot, que signifiait-il? Il avait constaté que chez les gens du peuple, le monde appartenant aux couches dites inférieures de la population, existait un ensemble de connaissances, de croyances, d'usages, de pratiques différant de celles rencontrées dans le conformisme général du milieu social. Il donna à cet ensemble le nom de "Folklore"—le savoir du peuple.

Originairement, le mot désigna donc le savoir particulier d'une partie de population, celle dénommée couramment: peuple. Le mot bien que fortement discuté (et il l'est encore), gagna le continent, puis le monde. Mais en prenant lentement le sens de: *science* qui s'occupe du savoir populaire. L'auteur du mot ne songeait pas à créer une science. S'il y avait songé il eut forgé un mot se terminant en anglais, par: *logical* (comme bio*logical*, anthropo*logical*, histor*ical*); en français: *logie*: bio*logie*; anthropo*logie* (du grec: logos). Il voulait tout simplement donner un nom à un ensemble de faits, afin d'éviter constamment une longue énumération:

connaissances, croyances, usages, pratiques, coutumes, superstitions, contes, légendes, etc. Puis, on se fit à l'idée que ces faits étaient susceptibles d'une observation et d'une analyse d'ordre scientifique, qu'il y avait lieu de créer une science, étudient spécialement ces phénomènes.

Aujourd'hui quand on prononce le mot "Folklore," ce n'est plus l'ensemble des faits auquel on pense; leur simple groupement, c'est l'effort scientifique entrepris pour en comprendre la signification, son rôle dans la vie sociale. Dès lors, pour définir la chanson folklorique il faut savoir si on veut dire: chanson répandue dans une couche spéciale de population ou chanson dont l'étude relève de la science du Folklore.

Dans le premier cas, nous pensons que c'est l'aspect musical qui reste l'élément le plus important de l'observation. Indépendamment de l'étude de la structure musicale de la chanson, on essayera peut-être de savoir s'il y a une raison spéciale qui fasse que cette musique soit reçue favorablement dans cette couche populaire.

Dans le deuxième cas, indépendamment de cet intérêt d'ordre musical, l'observation portera surtout sur la circonstance où elle est chantée, sur la fonction d'ordre psycho-sociologique qu'elle remplit. On la réincrustera dans un ensemble plus complexe et elle sera livrée à une analyse plus générale où l'aspect musical, s'il n'est pas secondaire, n'est plus prédominant.

Par l'accollement du mot "*Populaire*" au mot "chanson" nous allons voir apparaître des nuances nouvelles dans la façon d'interprèter le mot "*folklorique*" et peut-être de le préciser.

Etymologiquement, est populaire tout ce qui recueille la sympathie du peuple. Mais, qu'est-ce que le peuple? Encore une expression absolument imprécise. Quand je dis: le peuple anglais, ou le peuple français, je désigne toute la population vivant sur le territoire de l'Etat anglais ou de l'Etat français. Tout le monde le comprend ainsi. Quand j'emploie le mot "populaire," dérivé de peuple, le mot peuple a une acceptation différente limitée à une certaine couche de population, aux frontières imprécises mais enveloppant à la fois le peuple anglais et le peuple français, ces couches spéciales se retrouvent dans les deux pays. Puis, en plusieurs pays on a voulu limiter le concept *populaire*, aux couches paysannes. Conception étrange? Justifiée toutefois dans certains pays. Essayons de nous y reconnaître dans ce fouillis de complications.

Populaire est un adjectif. Sa signification varie suivant l'idée que l'on se fait du mot peuple, dans la circonstance où on l'emploie. Peuple est noble quand je dis "peuple anglais" ou "peuple français," peuple est péjoratif si je dis d'une chose qu'elle est "peuple." Toujours ces extrêmes auxquels on aboutit par une série graduée de nuances.

Au cours d'un siècle le vocable peuple a évolué. Jadis les couches de population étaient mieux tranchées. A une masse de population ignorante et pauvre s'opposait un effectif plus réduit de gens instruits et aisés. L'industrie n'était pas développée et centralisée comme de nos jours. Elle était très dispersée dans les campagnes, sous forme d'industrie à domicile. Populations ouvrières et agricoles étaient mélangées. Souvent l'ouvrier exerçait les deux métiers. Les familles étaient ouvrières et agricoles. L'idée d'infériorité de la masse régnait dans les classes privilégiées. Le mot populaire fut alors employé pour désigner cette masse et ce sens n'a pas complètement disparu aujourd'hui. A cette époque il semblait naturel d'appeler *populaire* tout ce qui concernait la vie de cette masse et sans doute, de par son genre de vie, de par son ignorance, de par son isolement par rapport aux classes privilégiées, il n'est pas étrange qu'elle ait eu un folklore très marqué. Les

pays où l'on tend à limiter le folklore aux classes paysannes sont ceux où le régime survit encore d'une façon assez accentuée. Ce sont ces pays que l'on dit: riches en folklore.

De sorte que, avec l'évolution des idées, avec les tendances au nivellement des classes, le mot populaire en revient à son sens étymologique, c'est à dire: ce qui recueille la sympathie du peuple, peuple étant pris au sens large.

D'autre part, on s'est aperçu aussi que le folklore n'était pas réservé à une couche spéciale de population, mais que toute couche de population avait, d'une part, son folklore propre et d'autre part que tel fait folklorique considére primitivement comme particulier à une couche de population se retrouvait souvent dans toute la population.

Ces considérations nous amènent à diverses conclusions:

(1°) Etant donné la mobilité constante du sens des mots; étant donné aussi le manque de précision dans nos conceptions, il est impossible de fixer d'une façon définitive le sens à donner aux mots *populaire* et *folklorique.*

(2°) Afin de se comprendre entre chercheurs, il convient, en s'inspirant de l'évolution actuelle de la signification des mots, de leur donner un sens aussi approximatif que possible.

(3°) Le sens temporaire ne doit pas seulement s'inspirer des conceptions des spécialistes mais aussi de la signification qui leur est donnée dans le langage courant.

Selon nous, une chanson sera dite populaire si elle est accueillie favorablement dans le peuple, le mot peuple embrassant toute la population. Par exemple: La vie en rose, Ma petite folie, Madame la Marquise, sont des chansons populaires, en ce sens qu'elles ont joui d'une grande vogue pendant un temps plus ou moins long. Créées par des compositeurs, des chansonniers, dont c'est le métier, elles ont répondu au goût du public, elles ont plu, ont été chantées à telle profusion qu'elles ont fini par lasser, perdre de leur attraction, devenir des scies.

Ce genre de chanson est peu estimé par le folkloriste. Il ne le considère pas comme folklorique et il a raison. Il ne doit toutefois pas le dédaigner, car la peut devenir folklorique et en tout cas une analyse psychologique permettrait de dégager deux choses:

(1°) le mécanisme de propagation d'une chanson,

(2°) les conditions d'ordre émotif qu'une chanson doit réunir pour être accueillie par le peuple.

Serait folklorique une chanson populaire qui aurait survécu à ce moment de vogue et se serait implantée dans la tradition. Dans ce cas, sa vogue n'est plus généralisée, mais limitée à une région, ou à une couche de population, celle-ci n'étant pas nécessairement le peuple, au sens de couche inférieure.

La plupart du temps, une chanson de ce genre survit parce que elle a été adaptée à un évènement local ou à une manifestation spéciale. Elle s'est implantée dans une manifestation folklorique. (Ex.: les airs de danse des Gilles de Binche, ou le Doudou de Mons, ou le Ruezekomen.)

La difficulté est de déterminer le moment où une chanson devient traditionnelle. On n'a jamais pu préciser quand une tradition commence. Faut-il la transmission d'une génération à l'autre? Les générations ne s'entremêlent-elles pas? Ici encore l'élasticité dans l'interprétation s'impose.

On ne manquera pas de soulever la question des chansons fort anciennes, millénaires, considérées comme issues du peuple d'une façon en quelque sorte spontanée. Nous ne croyons pas à ces chansons. Qu'il y ait de fort vieilles chansons, c'est certain. Transmises par tradition orale, c'est encore vrai. Mais qu'elles soient des créations spontanées nous en doutons fort. Toutes ont eu une création individuelle. Elles ont eu leur auteur, resté anonyme. Il fut un temps où des virtuoses, doublés du talent de compositeur, improvisaient des airs, comme les troubadours, inventèrent ou adaptèrent des récits merveilleux, dont certains se conservèrent. Il y a aujourd'hui encore des inventeurs de ce genre (Chez les tziganes, par exemple). Nous considérerions en tout cas fort téméraire de vouloir ne considérer comme populaire qu'une musique ayant semblable origine.

La distinction entre chanson populaire et chanson folklorique s'impose car des confusions fâcheuses se produisent, dues souvent aux folkloristes eux-mêmes. Familiarisés avec leur vocable, ils créent la confusion quand ils s'adressent à de non spécialistes. Ainsi, demandez à une maison de location de disques de vous fournir quelques plaques de musique populaire, elle vous livrera des enregistrements de chansons dans le genre de "Ma petite folie." Utilisons le mot populaire quand il s'agit de ce genre d'oeuvres, puisque c'est une situation de fait. Nous essayerions en vain de redresser cette erreur. Réservons, nous folkloristes, le mot "chanson folklorique" à toute chanson témoignant d'une certaine ancienneté, utilisée en certaines circonstances, dans certaines couches de population ou dans certaines régions. Cette délimitation générale adoptée, nous pouvons, à l'intérieur de ces limites, établir tous les classements secondaires estimés nécessaires.

On considère souvent oiseuses les discussions de ce genre. Nous n'en pensons rien. Nous les estimons utiles et fécondes, car elles sont des occasions de confronter les conceptions particulières des spécialistes. Elles les obligent à réfléchir et à chercher des solutions. Elles marquent un temps. Elles orientent les esprits et les acheminent vers des conceptions générales. Mais elles deviennent dangereuses si on accorde aux définitions proposées un sens définitif. On fige ainsi précocement le savoir. Chacun doit se rendre compte, avec sagesse, de ce que *sa* définition n'est qu'une suggestion personnelle n'ayant pas plus de mérite que celle de tout autre. Chacun doit se prêter à la discussion et se résigner, sans obstination, à la voir modifiée ou écartée. C'est l'aspect sous lequel je vois mes suggestions, rédigées plus en vue d'amorcer une discussion que de présenter des conclusions.

Mr. Douglas Kennedy (London) said that everyone was bound to be influenced by the background of his own country when he came to draw a distinction between "folk" and "popular" music. In English the word "folk" meant something quite specific, although it might be hard to define scientifically. It was, however, important that we should know how to present the distinction to the layman.

Dr. Marius Barbeau (Ottawa) described his experiences as a collector in sorting out what was distinctively "folk." In his view a folk song was one that had been composed by an unknown author at a place and time that might also be unknown. Folk song was based on a tradition of great age. It was untouched by classicism, but it was well organised and had rules that can be studied. It conformed to a tradition of precise metrical and melodic construction. One might speak of a Romance tradition which is found in the folk songs of all countries speaking a language derived from Latin. The singers of folk songs might be uneducated but they were not ignorant; they had a wisdom which had been transmitted from generation to generation by oral tradition.

Dr. K. P. Wachsmann (Kampala, Uganda) said that in his experience folk music amongst Africans was continually changing. All music in Africa was subject to evolution

by oral tradition. It would be interesting for future generations to know whether the songs they might collect had started as contemporary popular songs or had their roots in an older tradition.

Mr. Surya Sena (Colombo) pointed out that in India and Ceylon, both the classical and the folk music tradition was oral. Only in the towns had music ever been written down and there a complete distinction was made between the simple folk melodies and the far more complicated classical music.

Señor Garcia Vicente (Spain) thought that the origin of folk song was the same in every country, namely, simple people singing about simple beauties and the realities of life. Through the ages folk song has acquired great dignity, which is absent from the popular and cabaret song.

Madam Beclard-d'Harcourt (Paris) asked at what period might a song that has passed through oral tradition be considered to have become a folk song, and she instanced a song collected and recorded by Dr. Barbeau which was known to have been originally composed by a French composer of the nineteenth century, but which had been accepted and transformed by the people of Canada, where it had become very popular.

Señor Afingay (Spain) said that popular music was composed music which sprang up suddenly and was thrust upon the people, whereas folk music proceeded from the unknown masses and evolved gradually.

Dr. Marinus said in conclusion that the variety of opinion brought out in discussion had shown what great interest this type of general question could stimulate. It taught us that we must not try to impose the ideas of one country on others.

JULY 13TH.

Chairman: Dr. JAAP KUNST (Amsterdam)

LES INSTRUMENTS DES DANSES POPULAIRES ESPAGNOLES

par

P. DONOSTIA (Barcelona)

ON emploie pour les danses: (*a*) le chant; (*b*) les instruments à vent; (*c*) les instruments à cordes; (*d*) les instruments à percussion; (*e*) les autres instruments; (*f*) les ensembles orchestraux.

LE CHANT.

Il est très répandu en Espagne; il s'emploie ou bien seul, ou bien accompagné d'instruments de percussion. Quand il s'accompagne d'instruments à cordes c'est le chanteur qui chante le couplet compris entre les interludes des instruments.

INSTRUMENTS A VENT.

Flûte à bec: cylindrique, à longeur variable, à 3 trous ou davantage; embouchure à bec soit en or, soit en métal. L'embouchure est taillée en biseau et ses deux extrêmités sont garnies, quelquefois, de corne. Les 3 trous sont disposés de la façon suivante: deux dans la partie supérieure à l'extrêmité opposée de la bouche et le troisième dans la partie inférieure. La longeur varie selon les régions.

Gaïta. Ce n'est pas la gaïta gallega (cornemuse) mais bien cet instrument à anche, de la famille des hautbois. Elle est de forme cylindrique, elle est lisse, unie. Le son est produit par le passage de l'air dans deux anches unies. Elle comporte plusieurs trous. Quelquefois elle n'a pas de clefs; dans d'autres cas, elle en a. Dans la province de Logroño il existe deux types de "dulzaïnas," instrument de la famille des gaïtas; l'une chromatique donne 25 notes et l'autre en *fa*, à 8 clefs donne 27 sons chromatiques. A Valence, il y a une dulzaïna de la famille du hautbois, sans clefs et avec une embouchure de roseau; de sonorité dure; elle donne 2 octaves. Olmeda nous parle, à Burgos, de la gaïta zamorana, qui procède des anciennes chirimias ou bombardes; sorte de hautbois grossier, d'usage difficile, comme le sont les instruments qui ont une languette entière. A Salamanque, on trouve la chirimia à double languette et 7 trous. Elle se termine en pavillon. Dans le littoral du côté de Tarragone la dulzaïna s'appele "gralla." Elle est connue aussi dans les provinces de Soria, de Huesca et des Asturies.

Dans le région de la Galice on appele gaïta la cornemuse. Elle comporte une poche d'air, formée d'une peau d'animal, brebis, auquel on applique le "punteiro" ou "cantante," partie la plus essentielle et primitive. Pour faire sonner cette sorte de chirimia primitive on lui applique dans "l'aspigo" ou pieux une anche double, de roseau, placée sur un petit tuyau de cuivre, court et étroit. On fait jouer les doigts sur les trous.

Cordes. Le violon accompagne souvent les réjouissances populaires. (Catalogne, Galice.) Le "rabel" (forme primitive) existe encore. Le violon existe dans les Asturies; employé auparavant par les bergers pour accompagner les chanteurs de "romances." Il est à 2 cordes. Existe aussi dans la province de Burgos. Il est

à 4 cordes et a la forme d'un petit violon rustique. On le trouve aussi à Santander et dans l'Estramadure. Dans la Galice le violon accompagne les chansons "de pandeiro." On l'a utilisé au centre de l'Espagne pour la guérison de la piqûre de la tarantule. Le violon fait aussi partie des ensembles de guitares, flûte, etc.

La guitare est très répandue; il y en a de plusieurs genres: la "sonora" à 6 cordes (sol, do, fa, si b, re, sol); dans son centre il y a un miroir, propre à l'Estramadure. On ne la construit pas aujourd'hui: la guitare ténor de Nurcie à 5 cordes; celle appelée "requinto" en a 6, et accordées à la quinte supérieure de la guitare ténor. A Valence, on trouve aussi la guitare "soprano" ou "guitarró" à 5 cordes; l'octavilla à 6 cordes doubles, en acier; la "cítara" à 3 cordes triples, 2 en acier et une en soie revêtue de platine.

La guitare s'emploie en Andalousie (Huelva) pour guérir un malade des piqûres de la tarantule. Il y a une danse "Taranta" que l'on doit danser pendant 24 heures. La guitare se joue aussi à l'enterrement des gens riches; on y joue une "tirana." Dans la Manche, pendant la veillée d'un petit enfant qui n'a pas fait ses 12 mois, on danse bruyamment au son des "seguidillas machegas." Ceci se pratiquait encore en 1947. Avec les guitares on emploie des bandurrias et des laudes, instruments à cordes, pincées ou bien les faisant sonner à l'aide d'une pointe d'écaille.

Ensembles D'Instruments.

Le plus homogène est celui formé par les guitares, bandurrias, laudes, auxquels on ajoute quelquefois des violons, des flûtes. Les guitares forment la basse; les autres la mélodie. Il y a des interludes entre les couplets chantés par la voix. La structure harmonique en est simple: tonique et dominante, qui se succèdent continuellement, et l'autre forme constituée par la tétracorde: la, sol, fa mi.

Ensemble basque: 2 flûtes (txistus) égales et une troisième "silbote" (grosse flûte) qui fait la basse. Les deux flûtistes portent suspendu au bras gauche (celui de la flûte) un petit tambour; le "silbote" n'en a pas. Le vrai ensemble populaire basque est celui d'une flûte et un tambour: deux personnes.

Le groupe des gaïtas n'exige pas d'ensemble. Tout de même, quelquefois on réunissait 2 (ou plus) gaïtas, tambour, grosse caisse, cymbales. . . .

Celui de la Catalogne est la "cobla." La composition actuelle est moderne; elle date du XIX siècle. Ses éléments: flabiol avec tambourin à la main, au bras gauche; flabiol à clefs en fa; 2 tiples ou soprani en fa (effet à la quarte haute); 2 tenoras (gros hautbois) en si b (effet: seconde majeure basse); 2 trompettes en si b, 1 trombon et 1 contrebasse.

Les ensembles que je viens d'énumérer sont les plus courants en Espagne. On emploie aussi la clarinette, la flûte, violons, etc., mêlés à des instruments à percussion.

Instruments a Percussion.

Le tambour, en bois ou en métal, avec une ou deux cordes en boyau. Les dimensions sont variables. Par exemple, à Salamanque il est plutôt long que large quand il accompagne la flûte. Quand il accompagne la dulzaïna il est plus large que haut.

Le tambourin, sorte de lyre, avec plusieurs cordes en boyau ou en métal, sur lesquelles on frappe avec une baguette garnie de feutre. En Aragon il s'appele "chicotén." Il a reçu aussi le nom de nom de "tambourin de Biscaye."

La "pandereta" (tambour de basque) s'emploie fréquemment. Circulaires ou carrées, avec ou sans peau, tel en Galice et dans les Asturies.

Les castagnettes jouent un rôle particulier dans la Manche. Dans le fandango ce sont les femmes qui les jouent: l'alto de la main droite, et la "bajo" de la main

gauche. Certaines castagnettes de grande taille sont ornées de dessins. Dans certaines provinces ce sont les hommes qui en jouent.

Citons aussi le triangle, les "cunchas" (conques) coquilles frottées l'une contre l'autre par la partie extérieure, celle des stries ou cannelures. Elles s'accompagnent (en Galice) d'une grosse caisse.

Percussion des doigts les uns contre les autres. On les appele "pitos" (en singulier: pito est la flûte, le sifflet). On frappe aussi les paumes l'une contre l'autre. Quand c'est le public qui assiste à la danse celui qui le fait s'appelle "palmoteo." "Palmas sordas" (paumes sourdes) quand on frappe par la partie creuse: "palmas brillantes" (paumes brillantes) avec les mains étendues. Dans l'Aragon on se tape la cuisse, les deux mains d'une personne contre les deux de l'autre et les deux mains d'une même personne l'une contre l'autre.

Le talon est aussi un moyen de percussion. "Zurrume-dantza" (du talon) existe en pays basque, en Espagne aussi.

On donne le rythme aussi avec "l'huesos" (os)—appareil composé d'un tibia de chèvre auquel on applique 7 lames unies dans une armature de fil de cordonnier. On bat l'instrument au moyen d'une castagnette fermée. (Jota de Valdepenas, Manche.)

Dans le province de Grenade on emploie les "carrasquinas," deux morceaux de bois de quelque 40 cm. de long et 5 de large avec 3 sonajas (sonnettes). On les frotte l'un contre l'autre.

Dans l'Aragon on emploie une cruche ("cántaro") dans laquelle on souffle pour marquer les temps accentués, dans la mesure.

Quelquefois on danse à l'aide de la "zambomba" (cri de la belle mère) pot d'argile recouvert d'une peau, au milieu de laquelle on place une tige végétale. On la fait monter et descendre. On danse en avançant les pieds et en reculant.

Dans les danses de Carnaval, à Castellón, on emploie un entonnoir. A Santander on utilise un "bigaro," ou conque marine.

Les instruments à cordes, les guitares et l'ensemble de ce type se rencontrent surtout sur la côte mediterrannéenne, dans le sud de la Catalogne, à Valence, à Alicante, en Murcie, en Andalousie, en Estramadure (voisinage de l'Andalousie), dans le Bas Aragon et, de là, dans la plaine de la Navarre (Ribera) et le Logroño. Cet ensemble ne se voit pas au pays de langue basque (français et espagnol) ni dans la partie haute de la Catalogne, ni à Santander, ni aux Asturies, ni en Galice. On ne le trouve pas davantage dans le centre ou dans l'ouest de la péninsule ibérique (Salamanque).

La flûte se trouve dans le nord de la Catalogne, dans la partie nord-ouest de l'Aragon, la partie nord-ouest de la Navarre basque, dans le pays basque, avec son txistu, dans les Asturies, à Salamanque, à Burgos, dans le Léon, dans une partie de l'Andalousie, aux Iles Baléares (Ibiza) et en Estramadure. En Andalousie la flûte voisine avec les instruments à cordes.

Les instruments à anches s'emploient dans les provinces centrales: Burgos, Salamanque, Catalogne, Valence, Alicante, une partie de la Navarre, le Logroño, la Galice et la Manche.

Citons, pour finir, la "guimbarda" ou "sansonia" employée dans les danses de l'abattage du porc: le tueur parfait doit être à la fois bon tueur et bon musicien. On l'emploie en Catalogne (montagne). On a vu quelquefois 3 ou 4 guimbardes (en buis ou en roseau) réunies pour faire danser les gens. Employé aussi en Pays basque pour la danse publique.

Ce que nous venons d'énumérer ne répond que d'une façon schématique, très brève, à ce que le tître indique. Ces notes restent donc à completer.

MUSIC OF NORWEGIAN LAPLAND

by

RAGNWALD GRAFF (Tromsö, Norway)

with illustrations

THE northern part of Scandinavia is partly inhabitated by a remarkable race of people, who both anthropologically and in their language stand quite apart from the surrounding populations. Their origin is not known, but traces of the Lappish stone age culture dating back some 2000 years B.C. has been found, and they are mentioned in our old Viking sagas. They were then named Finner, and the country Finnmark in Norway has derived its name from them. They were supposed to be endowed with powers in the occult sciences. Linguistically they belong to the Finnish-Ugrish races, but in their physiognomy they are quite different from them, and have features of a more Asiatic type.

The Lapps have never been numerous, and there are to-day only some 1,200, living a nomadic life with the reindeer as their sole economic basis. These few, however, do live a life very close to the ways of their ancestors from hundreds of years back—a life which in its rhythm is not measured by hours and minutes, but has something of the eternal quality of life itself.

Their herds of reindeer have a bi-annual migration, trekking from the coastal areas at the end of the summer to the central plateau towards winter, and the different migratory routes have established districts which differ in cultural development, and show in differences in clothing, language and music. These districts or sections are—counted from the west—named: Kautokeino, Karasjok, Polmak and Varanger. There is some intermingling of customs on the borderlines.

The borders between the countries of Sweden, Finland and Norway made little difference in earlier times compared with to-day, and the language of the Lapps was and is an international language over the whole of northern Scandinavian Lapland.

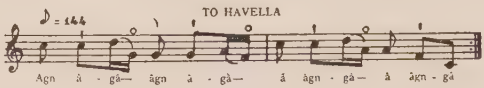
In their music the Laplanders differ quite markedly from the surrounding populations. They do not have any folk dances, and apart from the drums of their occult rites, which were in use before they were converted to Christianity, they have no musical instruments. The average European at first will find their simple songs somewhat monotonous, but in the following examples we will be able to show how rich their folk songs are, and they are in such universal use by everybody, that they may truly be described as folk music.

The pentatonic scale is chiefly used, but there are occasions where only four, or even three, of these notes are in use. Occasionally more notes are used, but then it is mainly on account of the influence of Norwegian, Finnish or Swedish music. A rich variation of appoggiaturas and melisma are frequently employed, but these are subject to modifications by the individual performer.

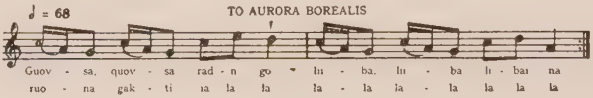
In the true Lappish song, the "juoik" as it is named, the melody is the main feature. The tunes themselves have a certain descriptive character which convey a meaning that others must use words to explain. A juoik is always descriptive of something: it may be a person, an animal, a valley, a firth, or a mountain. The musical form is always very simple.

Returning from one of my voyages in Norwegian Lapland I sang a juoik to one of my Norwegian friends from Tromsö. It was a song without words which

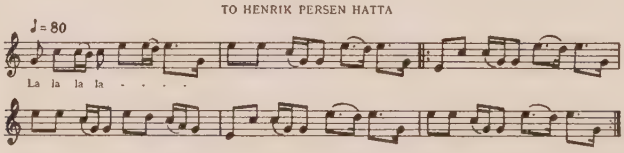
is associated with one of our Arctic birds, "Havella" (Clangula hyemalis). On hearing the tune, he was at once able to tell which bird was described by the song. The Lapp who sang this song for me, said jestingly that the bird itself had composed it.



There is a superstition about the aurora borealis, the dancing green or rainbow-coloured light which is seen on cold, frosty nights in the polar winter sky that is common amongst the Lapps. They believe that aurora borealis has a life of its own and that if it is irritated or teased it will extend its influence down to earth and cause illness in the teaser. Amongst children it is customary to tease the aurora borealis and a certain ritual is followed: "Aurora, Aurora, you are running around in a green coat, with twisted feet and fat lumps in your mouth." After having said this it is imperative to get indoors as soon as possible as you cannot be harmed there. Very few Scandinavians have heard the aurora borealis juoik, and foreigners practically never. The reason is that nobody will own up to knowing anything about it. It was only after having lived with them for a long period that I got one of them to sing this particular song for me.

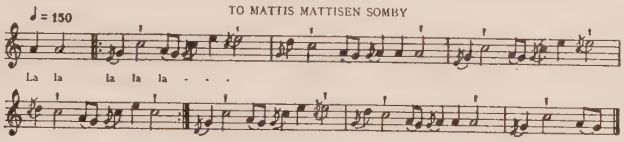


When persons are the object of the song it is primarily the dominant features of their character that is described, but sometimes physical features are also referred to. The following juoik is about a Lapp who was a bit round-shouldered and bent. It is the nomadic Lapp, Juhu Per Hændarak of the family Hætta from Kautokeino. He died in 1951, 65 years of age. The melody was composed by his father, and the son Per Hætta sang it for me. The man described in this song was in his time a great leader of men in Kautokeino; he was of the strong domineering type. The Lapps will detect this from the firm, even character of this juoik.

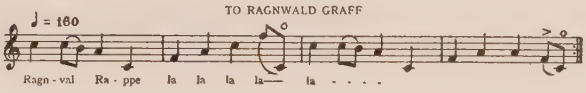


The most interesting type of juoik is the so-called "Ækkedis luođit," which, literally translated, means "evening songs." These curious juoiks are sung about living persons who are expected to die at an early age. When such a juoik was sung in cheerful company the old-timers always shook their heads: "This song won't grow old," meaning that the person to whom this song belongs will die young. The following juoik was composed for Mattis Mattis Somby from Karasjok, to-day

remembered as "Bikkunen råkke" (the little dead one). He was rich and well known, but died 1909 only 24 years of age.

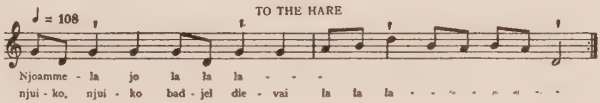


The following juoik was composed for myself in the autumn of 1952. I had joined a Kautokeino family as a reindeer herdsman on the migratory annual trek from Ullsfjord in the north Troms country to Helligskog on the Norwegian-Finnish border. The text gives only my name, but the tune describes "Stuora ålmai," the big man. I was at least a full head taller than my friends the Lapps.



All the bigger animals have their special juoik, and of course the feared and hated wolf has his own.

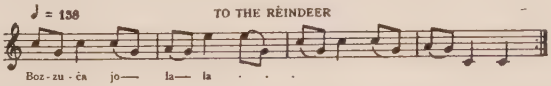
Other animals are more pleasant to sing about. The little hare has his own song which tells about him as he jumps along over the low hummocks on the mountain plateau.



Most of these juoiks were made by Lapps from the Kautokeino district. The tunes mostly bear a hard marching character. This is possibly connected with the hard winter climate.

In Karasjok and further east towards Varanger there are woods, and the landscape shows a softer character. The tunes accordingly are milder and more melodious, which has been shown in the "evening song" from Karasjok.

And here is a juoik about the reindeer, the animal which generation after generation has sustained the nomads in all districts of Finnmark.



In reply to a question from Dr. Barbeau (Ottawa) Mr. Graff said it was not known where the Laplanders originated. It was generally thought that they came from Siberia.

JULY 14TH.

Chairman: Dr. K. P. WACHSMANN (Kampala, Uganda)

THE STATE OF FOLK MUSIC IN BANTU AFRICA

A BRIEF SURVEY

by

HUGH TRACEY (Hon. Secretary, African Music Society, Johannesburg)

with illustrations

WE Europeans are at a great disadvantage in talking about African music. Unlike most other members of this Conference we do not represent or discuss our own music but that of a people radically unlike ourselves among whom we live. It is only because we have found that the African is pathetically incapable of defending his own culture and indeed is largely indifferent to its fate that we, who subscribe wholeheartedly to the ideals of our International Council, are attempting to tide over the period during which irreparable damage can be done and until Africans themselves will be capable of appearing at our conferences as well-informed representatives of their own peoples.

THREE FACETS OF BANTU MUSIC.

Africa, south of the equator, is a fine country for music. It contains a population of about sixty million Bantu peoples. They are said to have spread themselves across the continent from the region of the great lakes, migrating and fighting their way into their various corners, defending themselves and their few patches of arable land as best they could from their fellow wanderers until they achieved some kind of equilibrium.

After a few hundred years of comparative isolation the famous explorers of the last century opened up the continent to commerical, religious, mineral and agricultural enterprises, each of which has affected the lives and consequently the music of the indigenous peoples. But the invasion is by no means complete and to-day we have three facets of Bantu music side by side: *the original folk music*, which is still the music of the great majority, and is far more active than some would have us believe; *music in decay*, eclipsed both by foreign prejudice and by indigenous gullibility; and thirdly, *music in reconstruction*, a state of affairs in which the melting pot is throwing up new forms of music, good, bad and indifferent, all of them strongly coloured by intrinsically African characteristics. All three stages should be borne in mind when contemplating Bantu music.

To take them in order—first the folk music.

FOLK MUSIC.

All the many Bantu musics, like the tribes themselves, share a common heritage, but each has developed its own individuality in strict segregation from the rest of the race. This is what makes the study of Bantu music so fascinating.

Before white people arrived in the interior of Africa the tribes were in a continual state of mutual hostility and it was unwise if not fatal for a member of any one tribe to wander outside his own territory unarmed. Lines of communication were limited to internal footpaths and a few navigable rivers. The stronger tribes claimed

the fertile valleys and plains, the weaker were crowded up into the hills or to the edge of the deserts. Here, of course, environment played its part in determining the kind of musical instruments the tribe would be able to play.

The tropical forests of the Congo basin, for example, produced great trees ideal for drum making. The open grazing grounds of Natal, on the other hand, ensured that the Zulu tribe should play no drums whatever. The lakes and rivers provided the lowland peoples with reeds for their pipe ensembles, while the bamboo forests of the mountains gave the highlanders their flutes. The wide treeless plains almost invariably produced unaccompanied singing while the woods bred men who delighted in great ensembles of drums or xylophones. The bush country, which is neither forest nor open savannah, gave rise to a wide variety of lesser instruments, the musical bows and zithers, the rattles, clappers, bells and lutes.

Look at the vegetation and you may guess what kind of instruments the people will be playing, but it will give you no indication of how they will be playing them for that is dependent upon another factor, language. All Bantu musics are closely associated with the tonality of the spoken languages, of which there are over a hundred and thirty groups. These languages and their associated musics have become so diverse that the various tribal styles of music are as easily distinguishable as, shall we say, the various folk musics of Europe, though on a far smaller scale, for the average size of a Bantu language group would only contain about half a million people.

There is one characteristic all African musics share in common: practicality. The music of pre-literate peoples is not always artistic, maybe, but it is invariably practical. Every piece of folk music works for its living. However aesthetically pleasing it may have been in its day, once its keen edge is blunted and it no longer achieves its purpose, whether it be the direction of thought into spiritual channels or feet into dance routines, it is abandoned by the rising generation and lost irrevocably in the wilderness of no memory.

We may, with justification, make a few other generalisations about Bantu music and musicians.

None of them have an "altitude" conception of pitch. They do not speak, as we do, about *high* and *low* notes. They have, rather, a "magnitude" conception where treble notes are *"small"* and bass notes *"great."*

The most common structure of a song is antiphonal, with a strong preference for declining melodies, so much so that if you hear any song with more than four consecutive notes rising in pitch you may rightly suspect foreign influence. The Bemba tribe of Northern Rhodesia provides one of the few exceptions to this rule.

The modality of the various folk musics is quite distinctive. We have found that the majority of tribes prefer one or other of the many pentatonic scales, a few prefer the hexatonic, while the most musically developed use heptatonic scales. Few, if any, of these Bantu scales (and I have measured several thousand of them) remotely correspond to our European tempered scale. The interval of an octave is respected but few Bantu use the true fourth or true fifth except when playing those instruments which are dependant upon the harmonic series. In no case have I found the established use of quarter tones, and intervals as small as a semitone are rare.

One could continue this list further, but these physical phenomena which truly reflect their unconscious preferences of style are perhaps not so important as the social implications of their music.

Everyone has heard that the history of primitive peoples is largely contained

in their songs and legends. This may be true up to a point. The living rather than the dead are the chief concern of the Bantu composers. The creative folk composer is the mouthpiece for his less articulate countrymen. If they agree with what he expresses, it becomes their own voice also. They may add or subtract, apply local colour to his original theme, but through the stimulus of oral propagation, which invites anyone to contribute his share, we find local repertoires of songs which prove to be the most authentic and genuine reflection of the lives and outlook of the whole district. In them they express their beliefs, their sense of duty and tribal morality, their ambitions, disappointments and triumphs—in fact, everything that really matters to them.

For the great majority of Bantu people, songs take the place of, shall we say, the correspondence columns of our newspapers and are the chief means of moulding public opinion. You can say in song or verse what you could not say in prose without giving offence. Here, then, we find the artist and musician playing his essential part in the integration of society. He is the jester who reflects the opinions of the "right thinking" man or woman, the arbiter of the decencies and the opponent of excesses in chief or commoner—in other words, the upholder of the spirit of continuity and solidarity in tribal or social life.

For his songs to be effective there must also be continuity of artistic style—a continuity or gradual proceeding of symbolism through which the common people may participate without hesitation. In this way they feel they are taking part in the intangible realities which give meaning to the rest of life, compensate for distress and, indeed, create that sense of well-being without which life at any economic level is not worth while.

It is, surely, the quality of this artistic symbolism which determines the degree of *culture*. On the other hand, it is care and preservation of cultural symbols which determines the degree of *civilisation*. Many of our Bantu are cultured but few would yet qualify for the right to be called civilised by these standards.

The preoccupation of our International Folk Music Council one believes to be just that: to assure continuity for all effective cultures in a changing world and thus directly to contribute to the well-being of society.

This brings us to the second aspect of Bantu music in our time, that of music n decay.

Music in Decay.

Left to itself, there is no reason to suppose that Bantu music would have either progressed or declined. It would merely have proceeded in step with its creators, reflecting their actual mental state and their capacity for this form of art.

But once the floodgates of western and other foreign intrusions had been opened, there was an immediate change for the worse. The Bantu bends to every wind that whistles and, lacking that sense of proportion which creates a civilisation, his whole culture was exposed and vulnerable to attack by determined proselytisers, both progressists and priests. These two, with the highest and most impeccable motives, paved the way for the merchant, the employer of labour, the creator of towns and mixed communities, the educators or those who cared little for the intrinsic African. He was to be made better spiritually or better economically, better educated or better clothed. His culture did not matter; it was, they considered, beneath contempt. He was in future to be useful, civilised and saved.

With what result? Wherever this process has most succeeded there is a sorry state of affairs. Original forms of music and dancing give place to imitations of

foreign styles, the arts lose their meaning and their contribution to social integration is wasted. Taste is destroyed and licence extolled. Violence is the quality in a "cowboy" film which is most admired and the songs of the bawdy house eclipse all others. They have sales value.

Nor is it the merchant only who undermines the function of folk culture. Social workers, teachers and missionaries unwittingly create new complications in order, they think, to induce moral or spiritual virtue through the ancient device of associating what to them are uplifting strains of music with each new lesson in ethics.

Sinner and saint go hand in hand to destroy a continent's taste in music, and the victim heartily enjoys them both, adding unexpected little quirks of his own: a brand of stark realism to his new love songs and a shuffling of the feet in the hymns not written into the original text. He surprises and alarms his mentors who indeed have started something which neither has the power to curb.

Now comes the third stage.

Music in Reconstruction.

In those parts of the country most affected, the old songs have gone. They are considered to be socially inferior, out of date, heathen and primitive. "New style," "cowboy," "jive" is the new mental level of the emancipated. Hymns for work songs, Victorian quartets for choirs, everything made simple with tonic sol fa.

But that is not the whole picture. Reaction sets in. The minds which gave rise to the old styles of performance, the old and more responsible ways of using music as a social corrective gradually creep in again. They are hardly recognisable at first but little by little they make their presence felt. The three common chords have created a dead level of mediocrity in nearly every song, religious or secular, but strange things are happening to the rhythms. Musical monotony is coming into its own again as their secret dynamo against drudgery; preference is being given unconsciously to those foreign tunes with some element of Africa in their parentage. Morality songs in spite of their four part harmonies are sung in the old modes; social solidarity creeps back as the main theme of singing groups and, for those with cash to spare, the guitar takes over the accompaniment with drums and rattles as before and a kind of Bantu *calypso* is the response to this now universal instrument.

The continuity of their musical symbolism remains broken, but the old mentality is beginning to reassert itself and to grope for new clothes which will fit once more. This is the stage of present-day popular music in the towns. Much of the old styles of music has gone but much still remains. Whole tribes have lost what music they had and can only regain a Bantu culture if they can bring themselves to think inter-tribally—a difficult proposition for tribesmen who have received nothing but hostility from their fellow Bantu all down the centuries. The white man has been their only friend, a friend who, from their point of view, has been regrettably friendly with all the other tribes also.

Conclusion.

There is nothing new in all this which has not been foreseen and discussed a hundred times by members of our International Folk Music Council. I report what must be to most of us an inevitable situation where ignorance of the function of music in society is allowed to impose itself upon a simple people unfitted to counteract the attack made upon its intangibles by so overwhelmingly successful a material civilisation. The Bantu has yet to learn that although you may acquire a civilisation you can only inherit a culture.

These being the facts of the situation, we, in the African Music Society, must needs devise some means of protecting Bantu and other African folk musics until the indigenous people themselves have developed that civilised ability to treasure what is theirs by birthright.

We propose to do so by the establishment of an inter-territorial Library of African Music* to which all the countries south of the Sahara will be asked to contribute and from which they will be able to obtain copies of Africa's best recordings from all over the continent. In this way we may bridge the gap between the first stage of folk music and the third of social reconstruction.

By capturing something of the vitality of present-day folk composers in our recordings we may yet fire the imagination of those African musicians who will help their people to stand up to the vicissitudes of the industrial revolution which is sweeping across their continent.

At present research work in Bantu music is almost exclusively undertaken by foreigners and until Africans have made their choice between the gay creative personality of their own music or the drab proletarian grey in imitation of others, there will be little chance of Africans themselves making any serious contribution to the deliberations and achievements of our International Folk Music Council.

LA DANSE ET LA MUSIQUE EN PAYS BASQUE

par

P. OYHAMBURU (Directeur Artistique des Ballets Basques de Biarritz, Secrétaire-Adjoint de la S.I.E.B. Gernika)

avec illustrations

Le sujet étant très vaste, je chercherai surtout ici à donner un aperçu général à ceux d'entre vous qui ne sont pas familiarisés avec le folklore basque.

Tout d'abord, la danse. Comme toutes les manifestations de notre culture, la danse basque est à la fois pleine d'emprunts et originale. Les emprunts sont certains, mais le Basque a "basquisé" les danses étrangères comme il a basquisé les vocables latins et comme il a basquisé—nous le verrons tout à l'heure—les chansons d'origine exotique.

Il est difficile, en un si court exposé, de montrer tout ce que la danse basque doit aux peuples voisins, et se qu'elle a d'original d'autre part. Nous essaierons seulement de passer en revue las différents cycles de danse par provinces.

Commençons par le cycle des "mutchikos" et "mutil-dantza" (danse des garçons) improprement appellés car il est avéré que les femmes y prenaient part il y a environ 200 ans et d'ailleurs, comme cela arrive souvent, la tradition n'a jamais cessé, puisque j'ai vu dans des villages souletins des femmes participer aux mutchikos.

Les mutchikos sont des danses circulaires, au vocabulaire chorégraphique assez rudimentaire. Ce sont sans doute les danses les plus primitives. Elles rappellent

*See p. 58 of this *Journal*.

les cercles des danseurs de l'Afrique noire. Le Labourd, la Basse-Navarre, la Soule et la Haute-Navarre (ou ils s'appellent mutil-dantza) sont les pays du mutchiko. A noter que les mutil-dantza haut-navarrais sont plus élégants et plus compliqués, et que les Souletins introduisent des pas très savants sur lesquels nous reviendrons.

Voici un mutchiko de la région Bas-Navarro-Labourdine; comme le veut la tradition un chef des danses crie les noms des pas. Ce mutchiko s'appelle Hegui.

HEGUI.

Il y a des dizaines de variantes, où l'on retrouve les mêmes pas avec leurs mêmes noms (Jo, erdicka, ebats, pika, c'est à dire, frappe, à moitié, vole, pie). Ces variantes ont aussi leur nom; soit des noms de lieu: Ortzaiztarrak, Baztandarrak, Milanfrangarrak (ceux d'Ossès, ceux du Baztan, ceux de Villefranque), soit des noms comme Ostalertsa (la femme-aubergiste) Alemanak (les Allemands d'où peut venir ce nom) Sosuarena (celui du merle).

Ces danses circulaires se perdent de plus en plus en Basse-Navarre et au Labourd. On les éxécutait autrefois chaque dimanche et aux fêtes du village. Maintenant il est de plus en plus rare de voir danser les mutchikos. Une des raisons de leur disparition est due aux "xulularis," les joueurs de flûte, qui ne voulaient pas enseigner les airs et former des musiciens, concurrents possibles.

Il faut noter cependant qu'à côte des danses circulaires il existe d'autres sauts basques encore dansés en Basse-Navarre et dans certains villages du Labourd, à l'occasion des grandes fêtes costumées comme les Santibate (Cavalcades) ou Besta-Berri (la fête-Dieu). Les pas ne diffèrent pas beaucoup de ceux des mutchikos, et servent surtout à défiler. Nous nous écartons ici de la danse pour nous approcher du simple défile folklorique, ou de la mimique comme dans les parades charivariques.

Laissons le Labourd et la Basse-Navarre pour aborder une province au trésor chorégraphique étonnant: le Soule. Ce minuscule pays de 20.000 h. une des rares régions du Pays Basque à se dépeupler actuellement, fournit à l'amateur de danses populaires de nombreux motifs d'intêret.

Je ne pourrai m'étendre malheureusement sur les manifestations au cours desquelles s'éxécutent les danses souletines. Rappellons seulement qu'elles sont de deux genres: la Pastorale et la Mascarade.

La Pastorale est un spectacle à sujet tragique en général, ou, au cours de l'action, les Satans viennent faire des intermèdes de danse, n'ayant d'ailleurs aucun lien avec l'histoire.

Dans la Mascarade la danse a une place plus importante. Tout au cours de la journée des intermèdes de danse sont nombreux. Ils ne sont réservés d'ailleurs qu'à certains de ses acteurs. C'est dans la Mascarade souletine qu'apparaissent les personnages que vous avez vu évoluer au cours du festival. D'abord vient le *txerrero*, dont le nom est celui des gardiens de troupeaux de pores, armé de la txerre-haga, le perche à pores, avec laquelle il nettoie le terrain pour sa suite. C'est en costume de txerrero que sont habillés les satans de la pastorale.

Le Gatuzain, littéralement gardien des chats, est armé d'un zig-zag qui représente les bonds de cet animal. Il doit être jeune et gracieux, car il figure le page d'anderia, la dame.

Kantiniertsa, revêtue du costume des cantinières du 2ème. Empire, est un rôle récemment introduit, remplaçant celui de la proxènète supprimé il y a environ 80 ans.

Zamaltzain, littéralement chevalier, est l'homme-cheval, soigneusement choisi pour son allure, sa taille, son endurance, sa souplesse.

Viennent ensuite d'autres personnages, dont les rôles chorégraphiques dans la Mascarade ne leur ont pas donné la notoriété et le succès des précédents, qui se présentent maintenant dans de nombreuses fêtes en dehors des mascarades. Il faut ajouter aux quatre premiers, *l'enseinari*, le porte-drapeau, qui joue le rôle du porte étendard du Seigneur, la mascarade pouvant aisément se définir comme un réminiscence de la cour d'un grand seigneur terrien.

Après avoir considéré le milieu, voyons la danse elle-même, car l'originalité de la danse souletine vient autant des pas que du rituel et des costumes de la mascarade ou de la pastorale. Cet intérêt que présente les pas est surtout dû au fait que les paysans souletins possèdent une véritables école de danse et que les pas sont extrêmement difficiles. Mais ils ne sont pas parmi les plus originaux du folklore basque, et sont très proches parents des danses provençales, écossaises et classiques.

Il y a aussi en Guipuscoa a côte des danses très nobles comme le fameux "aurresku," des divertissements plus populaires: danse des petits et des gros bâtons, des arceaux, des boucliers, des épées, des sarcloirs. Iztueta a recueilli ces danses dans un livre fameux, unique dans son genre.

Terminons par la Biscaye, où les pas, les chorégraphies et les rythmes sont certainement les plus originaux. On y trouve cette virilité jointe à la beauté du geste qui sont spécifiques de la race.

Voici un banako, composé des pas basques de la danse biscayenne.

BANAKO.

Il serait injuste de ne pas citer le fandango, dansé dans toutes les provinces· C'est un proche parent de la jota aragonaise, mais il a conquis largement droit de cité chez nous et est même devenu la danse la plus populaire. Il a aussi l'avantage, comme les danses circulaires, d'être le divertissement de tous, alors que les autres danses sont des exhibitions de quelques jeunes spécialement entraînés, pour être présentés au reste des villageois et des citadins.

FANDANGO.

Quelles sont en résumé les caractéristiques de la danse basques, dont nous n'avons montré jusqu'ici que la variété? Le Basque ressent une joie profonde, entière, atavique, à danser. Mais c'est une joie toute dans les muscles, le visage gardant en général son impassibilité, même dans des danses comiques comme celles de la Mascarade ou la danse sur le coffre de Lekeitio.

D'autre part la danse basque est toute bonds, élan, sauts. On ne se recroqueville pas sur le sol comme dans la danse espagnole, mais au contraire on ne touche le sol que pour y mieux rebondir. Les bras ont peu de rôle, sauf pour tenir les instruments de danse, tels que bâtons, sarcloirs, épées. Les effets de bras comme dans la danse des pommes sont rares. Il serait même juste de dire que le Basque ne danse qu'à partir de la taille. Bien sûr, les apports étrangers sont venus se mélanger à l'authentique, mais le Basque a épuré ce qu'il copiait, et dans les trois cycles les plus beaux et les plus importants, le guipuzeoan, le souletin et le biseayen, il est frappant de voir le même air de famille, alors que les deux premiers au moins sont parents de la danse classique.

La musique basque a, elle aussi, ses degrés d'authenticité; les apports exotiques y sont nombreux. Mais, comme le disait Rodney Gallop "la question de ses origines est peu importante à côte de sa triomphale existence."

Gardons-nous tout d'abord des définitions étroites, car bon nombre d'appréciations erronées sur la musique basque viennent du désir de lui donner des limites trop

précises. Tous les genres existent: chansons amoureuses les plus nombreuses, chansons épiques, bachiques, enfantines, religieuses, patriotiques, de quête, de métiers, berceuses, noëls, etc. Les Pères Donostia et Azkue en ont recueilli des centaines.

Il n'y a pas de génération spontanée dans la chanson populaire. Si le nom de l'humble compositeur est en général oublié, il n'en reste pas moins sa mélodie et ses paroles qui se transformeront, car le peuple en l'adoptant la met à son goût et rejette instinctivement ce qui n'est pas dans son génie propre. D'ailleurs l'auteur s'inspire souvent d'un air étranger, mais dès le départ le transforme et lui donne un cachet basque.

Ainsi si le plein chant a eu une forte influence sur notre chanson populaire il est remarquable de voir comme le Basque ajoute ce quelque chose d'indéfinissable qui vient du plus profond de lui-même.

BELATSA.

A côte de l'influence grégorienne, il faut noter les échanges avec les autres folklores. Il est curieux de relever à ce sujet que les mélodies basques sont bien plus proches parents des folklores celtes ou anglo-saxons que des folklores méridionaux. Le XVIIIème siècle a vu aussi les Basques prendre de nombreux airs français, comme Uxo xuria, aitarik ez dut, adios ene maitia, etc.

Mais à côte de ces emprunts il reste un fond authentique, soit par transformation profonde, soit par invention propre. Malheureusement le basque a plus de faconde littéraire que musicale, et il invente plus souvent das paroles que des mélodies. Il se contente de mettre des paroles nouvelles sur un chant connu. Ce qui donne des catastrophes parfois car le manque de culture du parolier lui fait mettre des vers gais sur un air triste ou vice-versa.

Ce n'est pas une règle générale et la plupart des textes correspondent aux paroles.

Nous avons dit que les auteurs de ces chansons étaient anonymes. La tradition orale connaît cependant le nom de certains d'entre eux. Nous avons la chance d'en connaître un, dont l'inspiration n'est pas toujours purement locale. Mais il n'en reste pas moins que ses mélodies sont chantées dans tout le Pays Basque. Je veux parler d'Extahun dont voici "Goizian" qui joint à une très jolie mélodie des vers très délicats:

Au lever du jour
Sur le rebord de ma fenêtre
S'est posé un oiseau
Chantant très fort
Joli oiseau si gai
Quand je t'entends
Les tristesses de mon coeur s'envolent.

A noter que les premières notes sont celle de la 3ème étude de Chopin. Goizian sera chanté en duo, la manière typique, s'il en fut de notre peuple, n'en déplaise aux théoriciens qui déclarent que le basque n'a pas le sens polyphonique.

GOIZIAN.

Et toujours en duo, voici une chanson de métier. Fait assez rare, c'est une chanson de femme. Comme il arrive souvent surtout dans les chansons amoureuses où amant et amante dialoguent, on y passe des paroles de la marchande de poisson aux paroles des pêcheurs sans aucune transition musicale.

Je suis une femme
marchande de poisson
De tout ce que le marin apporte de la mer
que ce soit du merlu, du rousseau,
du thon ou de la sardine
des chipirons ou des anguilles.
Si la mer forte, encore plus forte
Nous prend par dessous
Nous sommes perdus, nous sommes perdus.

Et voici ce rapide exposé terminé. Je n'excuse de n'avoir pu qu'y jeter en vrac faits et appréciations. C'est plus qu'eune étude une introduction à cette partie si attachante de notre art populaire, la musique et la danse.

Miss Karpeles (London) raised the question of men's dances being performed by women. She wondered if this did not have an adverse effect on the men's dancing. She thought that it was in any case important that it should always be stated that they were male dances when they were performed by women in public.

Mr. Oyhamburu (France) said that fifty years ago, when folklore interest was aroused, no dances were traditionally performed by women, but from literary references he was sure that if you went still further back you would find dancing by women.

Mr. P. Shuldham Shaw (London) asked if there were any instrumental folk music not associated with dancing or ritual, and Father Donostia (Barcelona) replied that there were passacaglias and minuets. These had probably been imported but had taken on a Basque style.

Miss Freda Burford (London) asked if there were any important differences between the Basque dances of France and Spain. Mr. Oyhamburu replied that Biscayan dances differed from Souletin, but the dances of Navarre were similar on both sides of the frontier. There were seven Basque provinces, each of which had its distinctive dances.

Note

MUSIC AND DANCES OF JAPAN

by

GENJIRO MASU (Tokyo)

Mr. Masu did not read a formal paper but presented some discs of Japanese music and made some commentaries on the music and dances that had been performed at the Festival.

Madame Midori Nishizaki showed some typical gestures of the Court dances, the classical ballets and the folk dances; Mr. Michio Miyagi and Mr. Maroru Miyagi played examples of Japanese music on the *koto* (horizontal harp) and the bamboo flute; and Mr. Takatomo Kurosawa displayed the musical bow of the Vunun tribe.

JULY 13TH.

Chairman: Mademoiselle C. MARCEL-DUBOIS
(Musée National des Arts et Traditions Populaires, Paris)

THE TRANSPLANTATION OF FOLK MUSIC FROM ONE SOCIAL ENVIRONMENT TO ANOTHER

by

K. P. WACHSMANN (Uganda Museum, Kampala)

with illustrations

THE purpose of this paper is an enquiry into the steps that might be taken to encourage continuity of tradition in changing circumstances. Profound changes in the life of the community must necessarily leave a mark on its folk song. It is therefore not so much a question of keeping folk music intact at all costs—that would mean life itself coming to a standstill—but of finding out how folk music can retain its identity and yet remain satisfactory to a rapidly changing society.

In my opinion, which is based very largely on my experience in Uganda, such an investigation would have to advance in three directions. First, it is necessary to understand the laws and conventions which govern tribal music and to find out what latitude there is in obeying them. Secondly, it is necessary to identify those elements in recent changes which cannot be reconciled with the laws and conventions. And, thirdly, it is our task to make sure that in the maintenance of continuity the essentials are preserved. If our attempts at preservation meet with no response we must realise that the reason may be our failure to educate public opinion. In view of the variety of musical phenomena in Uganda, is it possible to devise a hypothesis which helps in evaluating the relative importance of any of the phenomena? I will play to you parts of an analysed performance to demonstrate rather than describe what sort of hypothesis I have in mind. The recordings analyse the composition of the Kabaka of Buganda's ensemble of notched flutes and drums. There are six of these flutes and four drums. Five separate sections will be played. The first gives the individual parts of two or three flutes. As always in Uganda music one gets the impression that the sound is improvised but in actual fact there are limitations to be observed by the flautists: to produce a melodic line which unmistakably must render the outline of the words of the song "Akawologoma Kagenda Ku Katale," and the fitting of these words into a frame interval, approximately between A and D. Apart from these, no other principle need concern us at the moment. The second section to be played presents the individual drum beats, not necessarily fixed like the parts of a string quartet but characteristic of the contribution each drum is to make. This includes the time keeper's steady pulse. The third section gives the six flutes playing together. The fourth section gives the ensemble of drums together, and finally the piece is played as it would be before the Kabaka.

Two facts emerge. One is that the individuality of each part disappears completely when the parts are performed together. Secondly, it is found that the melody of the flutes—which is conceived as speech—is completely distinct from the rhythm of the drums, which is conceived as physical experience, and so the

conclusion presents itself that the nature of the performance is dual and the detail of its composition aims at the realisation of the duality. I have since analysed a great many African performances and been able to trace a variety of features in instrumental and vocal music which become meaningful if considered in the light of this theory.

Those of you who have heard African performances or seen dances are likely to remember instances in which no florid melody of the type described here appears to have been employed and in which you heard only some crisp exciting rhythm. There is a case in Uganda of a dance of the Nilotic Baduma near Mount Elgon in which melody contributes to the dance in a rather interesting fashion. As one approaches the dancing ground one perceives the usual throbbing of drums and the click-clack of the percussion beam, the milling crowds and the dust thrown up by the movements of hundreds of people. As one penetrates right to the centre of the scene one finds a bow-harp, an instrument concerned with speech and melody rather than with rhythm, played by the harpist crouched in the midst of the roaring drums. Of course, his music is quite inaudible to everybody—except to himself and to the player of the percussion beam next to him. The latter listens attentively to the harp and takes his inspiration from its sound. This is an extreme example of how the dual nature of music in Uganda manifests itself.

In addition to speech and rhythm other factors most likely to be affected by transplantation are the practice of improvisation and the active participation in performances by the audience.

To take improvisation first: it strikes me that it is always limited and that before it can be encouraged in new circumstances we ought to have a clear view of the limitations. In Ganda one technique at least of improvisation has been given a technical term in the vernacular: *Ekisoko*. It is concerned with speech. Musicians cannot repeat what they have just said. I was once told in exasperation by a folk musician friend that he had no idea what he was saying; it was his lips which formed the sentences and not his mind. In that sense improvisation *is* absolute, but when it comes to the musical garments in which this sort of speech is clothed we find a series of conventions, the sum total of which equals the characteristic appearance of the song. Should any of the conventions be distorted local musicians are quick in rejecting the performance as inadequate.

The nature of improvisation becomes still clearer when compared with what one might call "communal composition." I shall play you a recording from the Alur of the West Nile District of Uganda, of the *Agwara* dance. The leading part is taken by a set of enormously tall side-blown trumpets. Sometimes eight and sometimes more than eight take part. Like the quaint Russian horns of western music every trumpet contributes only a single note. The leader tentatively sounds his note; a companion adds his, a third man joins, and so on, until a tune emerges which is acceptable to everybody. It sometimes happens that no acceptable tune is formed and in this case a fresh attempt is made as soon as failure has become apparent.

These examples must suffice to draw attention to the communal element which pervades folk music in Uganda and to suggest that when folk music is transplanted into new surroundings the communal element should be preserved and if necessary even be stressed.

The origin of our problem—that of transplantation—can be traced back to the time when the people of Uganda were confronted by a new and alien conception of music—when the first hymn was taught and perhaps when the first bugle sounded.

The introduction of these hymn tunes meant that although they were set to vernacular words their melody was divorced from speech as it was understood by the indigenous musician, and that rhythm could no longer be expressed as a distinct, self-contained part of the song.

However, there is no point in dwelling on the destructive nature of recent events. At the same time as they threatened to destroy, they initiated a new attitude of mind to music which ultimately may prove a strong factor in the survival of folk music. Where previously speech was responsible for melody and physical experience was responsible for rhythm we find now that musical form and material are recognised as having artistic significance. In the past, tonal forms arose almost as a by-product in response to the practical demands of having to invest words and physical movement in musical sound, but now these forms are deliberately studied as having significance in themselves. At a humble level this process takes place wherever a teacher tries somehow to capture a traditional tune in order to pass it on to his children. On a more exalted plane it is active wherever African musicians search for a medium of expression of their own.

I do not think that in Uganda the direction of this process is fixed at the present moment. I fervently hope that it will lead to the development of a vigorous school of composition. At the same time I see in it the means of creating a well-informed public opinion on which the survival of folk song in any form may well depend.

I now turn to the third and last point, that practical measures attempting transplantation of folk music must take into account both the original make-up of Uganda folk song and the climate of change. My thesis is that folk song may not survive if transplantation consists merely of preservation and that it may equally well perish if it is exposed to the hazards of progress.

Common sense would at once suggest that the most natural means of assuring continuity would lie in direct oral transmission from the folk musician to the younger generation. That was so in the past but nowadays hardly anywhere in Uganda do the old men have apprentices or successors. The reason given is the absence at school of the young people, who in the old days would have attended the household of the folk singer but now are both physically and mentally separated from him. This applies not only to learning the skill of the instrumentalist but also to participation in communal dances.

It has often been tried to invite the folk musician to the school, but I know no experiment of this kind that has been fruitful. The folk musician's method cannot compete with the teaching method applied in the school. He does not set out to teach as the school teacher does. The pupil learns by a method which is essentially an apprenticeship with no formal instruction, in which everything depends on an almost unconscious absorption from the master. Different steps have to be taken if the old and the new are to meet. An experiment designed with this aim in view was made at the Namirembe music festival through the establishment of an African music section.

At the beginning there was a certain amount of resistance to the scheme, for reasons which need not be gone into here. The songs presented were nondescript. They were neither traditional nor western. The children and their teachers were uncertain themselves. In conversation it was found that often the difference between what was traditional and what was new was only vaguely felt. It became clear that no amount of encouragement would stimulate interest in traditional folk song as long as this state of affairs persisted. Often harmonisation crept into the

songs spontaneously but even on this point it proved futile to encourage or condemn because we and they seemed to listen in different ways.

It was decided not to ostracise hybrid performances but to ask the children to make comparisons between one performance and another. In the course of time and as a result of attentive listening harmonisation began to be recognised. Of course, attentive listening and comparison themselves belong to the era of change and are quite alien to the traditional ways of musical appreciation. It was hoped that the audiences themselves would discover that the real problem was the recognition of traditional elements. It was a sign of success that eventually the Festival was accused of spoiling folk song. At this stage it became possible to discuss the problem of authenticity and adaptation with the public. A committee was formed to see what available knowledge could be applied to the task.

The formation of the committee gave us the opportunity to present knowledge to people who were ready emotionally to accept it. It did not matter that this knowledge was sophisticated and theoretical—after all it had been abstracted from living practice. It was the kind of approach for which the educated man had acquired a taste but at the same time his African self-respect was satisfied. He could not fail to see that African folk song was receiving its due.

By describing the dual nature of African folk song we could point out that performances were unbalanced because they were without rhythmic elements. To anyone not working in Africa this seems a simple point. Why were drums and rattles, for instance, kept away from the Festival in the first case? I believe the answer is that traditional music transferred without compromise would have appeared so incongruous in its new surroundings that it would invite ridicule. The characteristic features of folk music had to assume new proportions before they could take their rightful place in new social and intellectual circumstances.

The Festival platform is, of course, very different from the village ground. Comparison is not made any easier by the fact that traditional performances are often imperfect. Within the tribal horizon people discriminate good quality from indifferent. The application of exacting standards varies from tribe to tribe, not as a matter of talent but as an index for social achievement of the tribe. The Ganda, for instance, who are socially remarkably well organised, over a wide geographical area, are also exacting in matters of music such as the fixation of tuning patterns. A good musician acquires fame for many miles around. At the other extreme are the Lugbara who show no interest for anybody beyond their own particular valley, where tunings can hardly be identified, and who feel no need for comparison between performers or performances. If therefore under the influence of the Namirembe Music Festival traditional performances are becoming fixed and if new and more rigid codes of performance develop from it, it may not necessarily be a valid argument against the authenticity of the performances.

Finally, there is one particular aspect of communal experience which the Festival has been able to preserve. All participate by listening to each other's efforts. It hardly seems to matter who is on the platform and who is in the body of the hall. The audience has not gathered together merely to be entertained. Again, I should say that communal experience should be carefully considered in giving traditional performances their full due.

New situations have to be planned. It is not enough to let them merely happen. We must increase knowledge of tradition, we must understand the cultural and intellectual processes of the present, and we must plan for the future wherever possible. That is what we are trying to do at the Uganda Museum.

Miss KARPELES (London) said that the cleavage between the unlettered and the newly-educated was a problem that obtained not only in Africa. She thought that one way of persuading Africans to maintain their musical tradition was to show that it was of worldwide interest.

Mrs. HEFFER (London) spoke of the interest that had been aroused among Europeans by the festivals for native dancers in Durban, South Africa.

Monsieur P. COLLAER (Brussels) said it was important that all recordings should be documented. He suggested that the musical education of the African should be based on the native musical forms. This would be more effective in stimulating interest and creativeness than would the imposition of other forms of music. Cosmopolitanism led to the decay of all creativeness and that was why so many contemporary musicians had based their compositions on their native folklore.

Dr. WACHSMANN explained that whereas there is a wealth of musical form to be found in African music, the African himself is unaware of it. He is concerned with the social setting of the song expressed for instance in the relationship between leader and group, and with speech clothed in melody by the singers. Of course, both the soloist-chorus pattern and the phrasing inherent in speech are in fact responsible, amongst other things, for the creation of musical form, but for the indigenous folk singer this is merely unobserved accident and not design. As soon as he becomes conscious of the existence of form it becomes "significant form", and he would probably realise that it can arise from recollected as well as present experience.

Mr. SURYA SENA (Colombo) deplored the use of the word "native" which had acquired a derogatory significance when applied to people with dark skins. He appealed to members of the Council to avoid the word when speaking of African or Asian music. He hoped that the good sense of the African and Asian people would succeed in triumphing over the influences produced by the film and commercial music of Europe and that they would develop from their own musical roots.

SOME HISTORICAL FOLK SONGS FROM ALABAMA

by

BYRON ARNOLD (University of Southern California, U.S.A.)

with illustrations

THE collection of folk songs that I have made in the state of Alabama numbers over a thousand items plus eleven reels of tape recordings that have not yet been transcribed. This collecting was accomplished through three grants-in-aid, each for a period of five weeks, from the University of Alabama Research Committee to enable me to tour the state. Only three counties were omitted in these collecting trips. It has a wide and varied scope from the well-known English ballad survivals such as Cecil Sharp and Maud Karpeles found north of Alabama in the Appalachians, to negro spirituals and work songs. There are recordings of negro religious services, from remote communities singing not only known spirituals but also the florid chant-like music of the so-called "foot washing" sect of the Baptist faith. It includes a good many songs sung around camp fires by the southern soldiers beside the known bad man ballads of the United States, and some folk songs of local historical interest.

A selection of 153 folk songs from those collected in my first field trip was published by the University of Alabama Press in 1950 under the title *Folk Songs of Alabama*. This first trip was in the nature of a survey of the state to see what could be discovered. The resulting book was not academic in intent but its avowed

purpose was to present to the people of the state a usable text with music of the rich heritage of the material found. At the opening session of this Council last year the president, Dr. Ralph Vaughan Williams, expressed such a purpose when he said, "The people whom it is our mission to make acquainted with our folk music are not experts. They have, and quite rightly, no interest in variants and parallels and folklore. What they want to do is, like your president, to enjoy the songs and dances."

Those folk song singers, with whom I came in contact in Alabama, truly enjoyed what they knew and were more than anxious to see it preserved in written form. As elsewhere, folk singing in the state is fast dying out with the advent of radio, urbanisation of communities in the fast developing industrialisation of the south and the revival type of religious fervour that grips communities when a forceful evangelistic preacher comes in to save souls. When a person is "sanctified" at such a meeting, he foregoes worldly things, and in several instances singers of known reputation refused to sing for me because they had been "sanctified," or "saved," and the old songs that had been passed down to them were works of the devil. These religious revivals carry with them also a new type of an emotional popular religious song which has to a great extent crowded out the singing of the "White Spirituals" that Dr. George Pullen Jackson has so faithfully and analytically published. This new religious popular music is for the most part very inferior in quality. It is known among the negroes as "jumped up" music because of its dance-like rhythm and the emotional fervour it generates. To give a specific example of how this religious spirit functioned in regard to folk songs, may I tell you about Uncle Bill Gross. Before his death he was known as the ballad maker and singer of his community.

I gathered several of his songs, none complete, from Janie Barnard Couch, for whose father he worked. Some missing lines and verses were picked up from other local residents who could with certainty insert them in the framework I had gotten from Mrs. Couch. When I finally found his very elderly wife, then living in another community, she told me that she knew none of the old songs he had learned from his grandfather nor any of the ballads he had made. From Mrs. Couch I had learned that Uncle Bill had a whole shoe-box full of ballads (in small communities of northern Alabama "ballads" is pronounced "ballets"), but Mrs. Gross said that when he husband "got religion" he figured his ballads were silly and burned the whole box of them.

This first recording of Mrs. Couch singing Uncle Bill's ballad, "Wedding of Bean Rock Hollow," contains a good deal of historical material even if the last verse seems to be substantially borrowed from the old English folk song, "Blow the Candles Out." The characters mentioned were live people, there was a steamboat *Jackson* which came down the Tennessee River past the cove on its way to Memphis, and there was some rough frontier humour in the way Doctor Hinds treated his patient (p. 24).*

Another folk song from this same community is entitled "Indian Song." It was also given me by Mrs. Couch. Mrs. Couch said that her great-grandfather used to run around with an old Indian named "Parch Corn," who knew this song. It is very peculiar with its simple rather gospel type melody, its words derived from the Book of Revelations, and the addition of the grunts and groans of an Indian. Mrs. Couch told me: "When you sing this song speak the words, 'blood, hmm, wah,' 'God, hmm, wah,' and the last 'wah' and the word 'soul' in a low tone of voice. And you must nod your head on each 'wah' like Parch Corn did'"(p. 29).

* *Folk Songs of Alabama*, collected by Byron Arnold (University of Alabama Press), 1950.

The pioneer spirit is nowhere better expressed than in this next short number, a "Camping Song." Mr. Jackson, of Florence, Alabama, said it was well known among the boys when he was young. They sang it on hikes out to Hoot James' swimming hole. The frontier spirit is expressed in the boys' use of soap and sand to wash with and a corn cob to scrub with. I'm certain the treatment would take off the dirt and probably some skin too (p. 96).

I could give many more examples of folk songs which I found in Alabama having local historical interest. But, I would like to present to this Council that songs such as I have illustrated are too frequently overlooked. It is admitted that they do not reach the standard of the famous English ballads either in the excellence of their texts, the quality of their music, or that smoothness which only comes as a result of a long oral tradition. But they are genuine bits of Americana. While they may have minor values of text and tune, they have major values as part of the picture of the development of the country and they were sung in the early Alabama communities by the same people who also knew the famous English ballads and other folk songs. These folk songs with historical significance need much further study. Alabama is not the only state in which such songs have been found. The best of them should be selected and annotated for dissemination both in schools and over the radio as an integral part of the heritage of the frontier in the United States.

Sommaire

LA MUSIQUE FOLKLORIQUE DANS L'EDUCATION

par

PIERRE GORON (Instructeur National de la Direction de Jeunesse et Sports, Paris)

CONTRAIREMENT à certaines communications publiées dans notre 5ème bulletin, ce n'est pas tant par leur aspect esthétique, et en tant que discipline artistique, que les chants, et surtout les danses folkloriques peuvent avoir une valeur dans l'éducation des jeunes, mais dans la mesure où ils s'apparentent à l'ethnographie, la linguistique, et la sociologie. En tant qu'ils sont considérés comme éléments de géographie humaine, et fonction du climat, du terroir, du relief, des conditions de vie, du costume, moeurs, coutumes, habitudes, etc. . . .

Considérer ces moyens d'expression collectifs et caractéristiques de l'âme profonde d'un groups humain donné, uniquement dans leur valeur artistique, reviendrait à n'en considerer que l'aspect extérieur et spectaculaire. C'est malheureusement le fait de la plupart des groupements dits "folkloriques." Sans négliger certaines considérations qui sont "vitales" pour ces associations, il en résulte que seuls, arrivent à être considérées comme intéressants, les plus brillants parce que les plus spectaculaires. Ceux-ci n'étant cependant pas nécessairement les plus riches en valeur culturelle. Il en résulte dissociation entre l'étude et l'éxécution, vidant ainsi, la danse folklorique particulièrement, de toute sa substance et de tout ce qui la justifie en tant que base culturelle et éducative.

On en arrive ainsi à se limiter à certains groupes humains, ou régions les plus représentatifs, où alors, à rendre spectaculaires pour les besoins de la cause des éléments dont les principales caractéristiques et la valeur folklorique résidaient justement dans la médiocrité artistique (Ridées Bretonnes par exemple).

Comment expliquer alors tel groupe humain en fonction de son manque d'esthétique!

Dans notre pays, la plupart des mouvements folkloriques, du fait qu'ils exécutent des danses, croient faire du "folklore." Comme si l'Africain où l'Océanien en dansant, faisaient de l'Ethnographie. . . ! !

En fait il y a dissociation entre l'étude et l'exécution. Ayant pour but l'éducation, nous devons refaire la synthèse. A l'Education Nationale, Direction de la Culture Populaire, nous entendons faire l'étude de ces moyens d'expression collectifs, en même temps que leur éxécution.

Des instructeurs spécialisés, par des cours permanents auprès des organismes officiels ou privés, par des sessions et des stages dans les Établissements d'Enseignement, s'efforcent de promouvoir ces études folkloriques. En outre donnent un enseignement concret portant sur la chanson, la danse, les contes, légendes, etc. . . .

Ces études trouvent un crédit de plus en plus large dans les Écoles Normales de formation d'Instituteurs, et elles tendent à devenir ce qu'elles devraient être: une base culturelle et éducative pour notre jeunesse.

Miss Jean Milligan (Glasgow) said that in Scotland a high standard of performance was maintained in the teaching of folk dancing and it was not only the external aspects of the dance to which attention was given.

Miss Karpeles (London) did not agree that concentration on the aesthetic quality of a dance meant a preoccupation with its external manifestation. On the contrary, true artistic expression came from within and was the *raison d'être* of the dance.

The Chairman added that a real dance, when it was correctly taught and performed, was so strong that it attained beauty unconsciously.

Dr. Marius Barbeau (Ottawa) considered that the two aspects of folk music should be kept separate. There was (i) the study, documentation and circulation of authentic material by experts, and (ii) the use of folk music by artists and educationists as a means of inspiration or as educational material.

Mr. J. W. Allen (Nottingham, England) thought it a mistake to teach ritual dances in schools as this tended to obscure their significance.

CLOSING OF CONFERENCE

The Chairman, Dr. Marinus, in his closing speech, said that the Conference had worked well and he felt that in meeting together for a purpose which aimed at uniting mankind, we were doing something to dispel the tragic forces at large in the world to-day which strove to divide humanity.

He thanked all those who had read papers and taken part in the discussions, and also the leaders and members of the Festival groups. He said that the Council also wished to place on record its thanks and gratitude to the French Ministers of Education and of Foreign Affairs, to the Syndicat d'Initiatives and the Town of Biarritz, to the Governor and the President of the Deputation of Navarre, to the Province of Basses-Pyrénées, and to the Municipality of Pamplona, for their generous hospitality.

OTHER COMMUNICATIONS

The following papers were also presented but not read:—

Three Norwegian Dances, by Olav Gurvin (Oslo).

Introduction to Studies on Oriental Music, by Marion Rosselli (Rome).

Yiddish Love Songs of the Nineteenth Century, by Ruth Rubin (New York).

DANCES AND SONGS OF THE PYRENEAN SHEPHERDS*

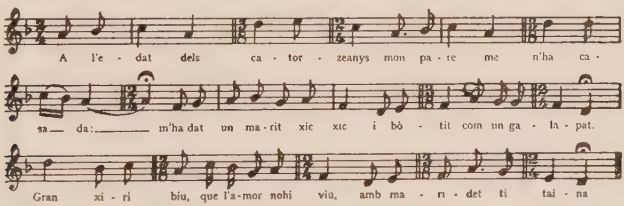
by

AMADES I GELATI

In this article we shall refer only to the music connected with the important labours of shearing and marking the cattle before they are led to the great altitudes where they pass the summer.

The shearing of the sheep is performed to the sound of songs of which the rhythm accords with the movement of the shears. The shearers believe that if they do not sing the sheep will not remain still and so will not be so well sheared. The Pyrenean shepherds have several songs, among which there is a remarkable one peculiar to the Andorran shearers, the text of which refers to a little man, as small as a flea who, according to the belief of the Pyrenean shearers, is a real personage, intensely chilly, who shelters and hides himself among the fleeces of the cattle, and that great care must be taken not to injure him while working. It is reported that a shearer once inadvertently cut him in the middle with his shears. The shearing tunes of the Mallorca island are also very interesting and there are some in which the text tries to describe phonetically the clatter of the fleecing shears.

SHEARING SONG



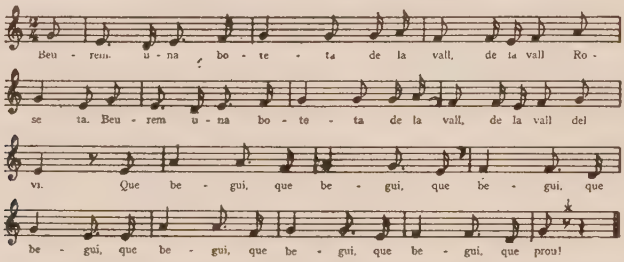
In order to lighten the heavy labour of fleecing, the shearers very often drink. They do so one after the other, beginning with the foreman, and while he is drinking the others sing a song which regulates the duration of his drink. It should be explained that shepherds, and many other people in Catalonia, do not use an ordinary portable glass drinking vessel or cup for drinking, but a kind of bottle, made of dressed goatskin, containing one litre or more of wine, which flows in a thin streamlet from a spout, made of the horn of an ox, through a hole of very small diameter. The spout does not touch the lips of the drinker because he raises the goatskin bottle about twelve inches above his mouth, and the wine flows when he presses on the bottle with his hand. When the song is finished the drinker must hand the goatskin bottle over to his next companion in order that he may drink, and the song is repeated until each one has had his drink.

On finishing the shearing the team before going home play a game accompanied by a song in which they pass from hand to hand, first the fleecing shears, afterwards the *barretina* or Catalonian cap and finally, a glass drinking vessel called *porro*, which is full of wine. Each one, on receiving the *porro*, drinks in the same manner as from the goatskin bottle described above.

* This paper was presented to the Conference but not read.

In the Vall d'Aran, a family feast took place on the occasion of the sheep shearing. At the end of the feast a special dance called the *sun trincat*, meaning "broken sound," was played on special instruments: *un flabiol de xai*, that is a lamb's reed, made of sheep's shin-bone; and a water drum which marked the rhythm. This water drum was made of a wooden bucket half-full of water and covered with a dressed sheepskin fastened over the head. The drum was beaten by a shepherd boy, seated on the ground, with the instrument between his legs. Only one couple at a time danced; first the head shepherd clad in his unsheared sheepskin clothes, who could dance with as many women as he wanted—ordinarily with all the women present, who could not refuse. He danced, preferably, several times with the mistress of the house. When the head shepherd was tired of dancing, anyone else who wished could take part in the dance, but only one couple at a time, and the women were not compelled to dance as they were when invited by the head shepherd.

DRINKING SONG OF THE EMPORDAN SHEARERS



In the island of Mallorca the shearing was also accompanied by ceremonials in which all took part. The shearers, before their arrival at the dwelling-house of the owner of the cattle, announced their proximity by the playing of the cornemuse. The feast began with a great breakfast in which it was necessary to eat an omelette. In Manacor the biggest and best ewe and ram of the flock were selected; their curled horns were garnished with ribbons and flowers, and with bells hanging from their necks they were yoked together. They were then driven several times around the court in front of the house, followed by the head shepherd, who played a special tune on a lamb's reed, and all the other shepherds and shearers followed. They performed the symbolical marriage of the pair and they believed that the longer the walk lasted so much the better would the flock prosper. They called this feast *casament des xot i sa xota*, that is, "marriage of the ram with the ewe." Probably this symbolical animal wedding recalls some propitiatory ceremonies to the tutelary spirits of the cattle.

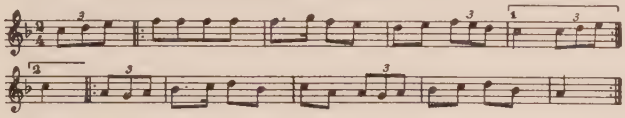
When the shearing was finished a great supper took place at which it was necessary to eat portions of a little she-kid, probably the remnant of a primeval sacrificial ceremony. After supper a ball was held and a dance called *Mateixes* was performed in which shepherds and shearers, clad in aprons of woolly sheepskin which covered their whole breast down to the knees and the entire back, availed themselves of the right to dance with all the women.

Before undertaking the ascent of the mountains, it was customary to mark the cattle and on these occasions a small family feast was organised which also finished with a ball.

In Andorra, up to the end of the last century, the *bolangera* and the *esquerrana* were danced on these occasions. These dances were not, like the *sun trincat* of the Vall d'Aran, absolutely exclusive to the shepherds.

Nowadays the marks and signs on the sheep simply serve the purpose of identifying them, but formerly they had the character of a charm, similar to the practice of tattooing.

DANCE TUNE ASSOCIATED WITH CATTLE MARKING IN THE VALL D'ANDORRA



Originally, the great profusion of sheepbells, that each head of cattle exhibits according to its category within the flock, served the same purpose. The bells are hung around the neck of the sheep with wooden collars enriched and embellished with a profusion of geometrical signs painted in red, because this colour was considered to be the most effective against the power of evil spirits. It is remarkable that the form of the signs employed for marking the cattle has a great resemblance to the signs of the rupestrian paintings on the dolmen situated in the ravine of the Espolla in the Empordà and that of the manse of Azil in the Ariège regions of the eastern and maritime Pyrenees.

TOWARDS THE EXPLORATION OF NATIONAL IDIOSYNCRASIES IN WANDERING SONG-TUNES*

by

WALTER SALMEN (Freiburg i. Br., Germany)

It has often been shown that wandering song-tunes are genuine expressions of national idiosyncrasies; that the physiognomy of a people and a province can be judged from folk songs, which, as Goethe says, "crystallise the characteristics of a nation."

The wandering of melodies and melodic patterns over time and space was discussed by W. Tappert as early as 1865 in a very stimulating musical study, without, however, resulting in any direct solution of the present problem. Further progress was made by O. Fleischer in his publications in SIMG, Vols. 1 and 4, which were later followed by several shorter essays. In more expansive style and with the assistance of indispensable synoptic melodic tables, W. Danckert continued these attempts at analysis and description, chiefly in his book, *Das Europäische Volkslied* (1939), in a manner which, for the most part, was neither free from prejudice nor convincing. Here, by adopting methodically stricter standards and by basing an enquiry upon a unified picture rather than upon a collection of peculiarities, we propose to make a fundamental enquiry as to what extent a nation stamps its own style upon a song; by what contributory causes (e.g. history, activities, standards of life, the age in which it lives, etc.) a nation's folk songs are determined, and how this amalgam of style-forming elements may be scientifically approached.

Idiosyncrasies of ethnical significance find expression in folk songs in various ways: they may be established as partial impulses of the melody and the text, but more clearly from secondary phenomena such as the manner of performance, tone of voice, pitch of voice register, etc.[1] Abundant material of this type is presented by melodies and types which, as simple forms, belong to the original stock of European folk song, some of them going back to the earliest times and enjoying widespread diffusion without being attached to any definite species of song or community of style. By "types of melody" we mean groups of tunes of the same extent and form (*Verlaufsform*) and of similar, or nearly-related formation. Single melodies within this frame of reference which display notable membership of and relationship to the group may be taken as the individual expression of formally melodic models according to the degree of assimilation by various social grades, nations and stylistically-associated communities as bearers of specific attributes of all kinds.

Up till the present it has frequently been maintained that an individual melody on being transferred from its native habitat undergoes structural modification (Danckert, p. 19) and assumes the characteristics of the new sphere of song. Many such melodies which have been cited are individually often extremely instructive, although if viewed simply from the aspect of alteration in the framework, not strikingly demonstrable, especially in the case of organised folk song (e.g. Protestant church songs). On the other hand, we are the better enabled to show how the

* This paper was presented to the 1951 Conference, but lack of space has prevented its earlier publication.

For music examples, see page 55.

peoples of Europe maintain relationship with the primitive types of song-singing which have found their way almost everywhere there as models. Thus understood, the migration of song-tunes is identical with the fulfilling of imaginary melodic scaffoldings in an individual musical manner.[2] In certain countries these individual formations are in part conditioned by the different degrees of influence exerted by the upper classes who, by means of a higher culture and a distinctive, more finely wrought mode of speech, impress their own style upon the inner substance of the natural basis. To illustrate such a complex whole, it is of course necessary to consider an entire series of important findings which can for the most part be comprehended by means of statistics. For instance, the preference for certain types of song in particular countries (narrative songs in the north, where the spoken word dominates; the homely love-song in central Europe, and songs regarded as time-honoured customs in the truest sense among the Balkan peoples); or the different ways of describing events and situations; the approach to natural images; peculiar and often only locally diffused types (cf. Bulgaria and Serbia); the cultivation of special song-forms (such as Doinas, Rundas, Fronterizos, Sutartines); the heterogeneous arrangement of the natural substratum, and the relationship to the acoustic surroundings (e.g. as points of contrast: the Alps and the North Sea coasts).

Together with the simple song-forms which are the most widely and deeply spread both in time and space throughout Europe, is a tectonic quatrain occurring in the major as well as in the Doric mode, whose structural framework is characterised by a single phrase which is transposed up a fifth for the second line, and which, by returning in its original key as the fourth line, furnishes the constituent material of this type of melody. The form is a a^5 b a. This rational structure, which was presumably cultivated in the west and which can be proved as having been exemplary since the twelfth century and authentic down to the present day, but whose origin lies in an even more remote tradition, belongs to the most lasting, equable and symmetrical forms of our song culture.[3] It is hardly surprising that almost all European peoples have evolved from it an abundance of their own forms, which in their turn reflect ethnically significant idiosyncrasies and at the same time also embody the most varied influences of social groups.[4]

The basic substance of the tectonic quatrain appears at its most obvious in the Basse danse "Le petit roysin." In the writing of this song in the special kind of dance-notation which alone preserves the typical drift of the song for the improvising minstrel, certain characteristic patterns are particularly emphasised.[5] Stricter fourfold construction and sharper pauses are special features that are recognisable in the north German examples only in a modified form. For this reason an irrational rhythm prevails here, a kind of unreadiness which displays a closer relationship to the peasant class. The leisurely motion, the more intimate, more human qualities of the whole procedure, the distribution of the dynamic weight within the individual lines differentiate Example 2 not inconsiderably from Example 1; all the more so, as by reason of these impulses the formal quality of the model is extensively altered by an immanent power which pulsates through the whole and binds it together. The following chanson from Paris[6] displays, although of course not remarkably clearly, the particular piquancy, the precision, and the short, tripping, metronomically strict rhythm that distinguish French songs in general, and which by comparison with the south German example are conspicuously lacking in deeper spiritual content. The punctiliousness and formal restraint of cultivated France are impressed upon folk song as they are upon many other provinces of spiritual life. More value is placed upon the accentuating of the rational and the sharply

outlined and profiled elements in accordance with the determining influences of urban civilisation.

On the other hand, the abrupt Bohemian songs which are devoid of up-beats make an essentially more rustic, original effect, as do also the Hungarian and Slovakian songs.[7] Despite this fundamental likeness which is generally to be found in the east and the south-east where the primitive type has been able to hold its own against modifying influences from a cultured upper class, ethnically significant variants may be detected, which in living performance naturally come to the fore. The Hungarian song is dominated by the measured and the pungent; the Czech principally by the limp and the blunt; the Slovakian by a more even and broader singing tone. The pure forms are much less embroidered or disintegrated than they are in the west.[8] The lack of up-beats is essentially conditioned by the languages of these peoples. Conversely, in the melody of the English ballad we can identify a more comfortable selection of the vocal line with restrained emotion, while the more melodious, the stronger and more sonorous tonal elements stand out by comparison with the slacker, more suppressed character of the Swedish songs. Fundamentally, the examples speak for themselves, and they may be extended at will by further comparisons with related types of melody.

These few perceptive remarks should direct attention to a problem which is still not fully solved and which in its differentiation, as also in respect of the material and the single factors calling for enquiry, must belong to the great task of comparative folk song research that lies ahead. This should lead to the compiling of an obligatory codex of solid, universally proved characteristics and complete entities, which should be the outcome of pure scientific research, and not the products of prejudiced opinion based upon stereotyped methods of thinking.

Translated K. D.

NOTES.

1. It is by no means true that only the melodic contour constitutes differences of national character, as S. Poladian maintains in the *Journal of IFMC*, III, 1950, p. 33. These depend rather upon stylistic and other conditions which contribute little to the present enquiry. Some fundamental discussion of this problem is included in my essay: "Zur Erforschung landschaftlicher Eigentümlichkeiten in den Weisen des westfälischen Volksliedes" in *Rheinisches Jahrbuch für Volkskunde*, III, 1952, p. 135 ff.

2. The degree of assimilation which adaptations can attain, from trifling alterations in the opening and cadential patterns such as are everywhere demonstrable in living singing, to far-reaching structural alterations such as change the whole framework.

3. Cf. W. Wiora, "Zur Formgeschichte der europäischen Liedweise," in *Anuario Musical*, 1951, and other parallels in W. Wiora, *Europäischer Volksgesang*, Köln, 1952, p. 50 f.

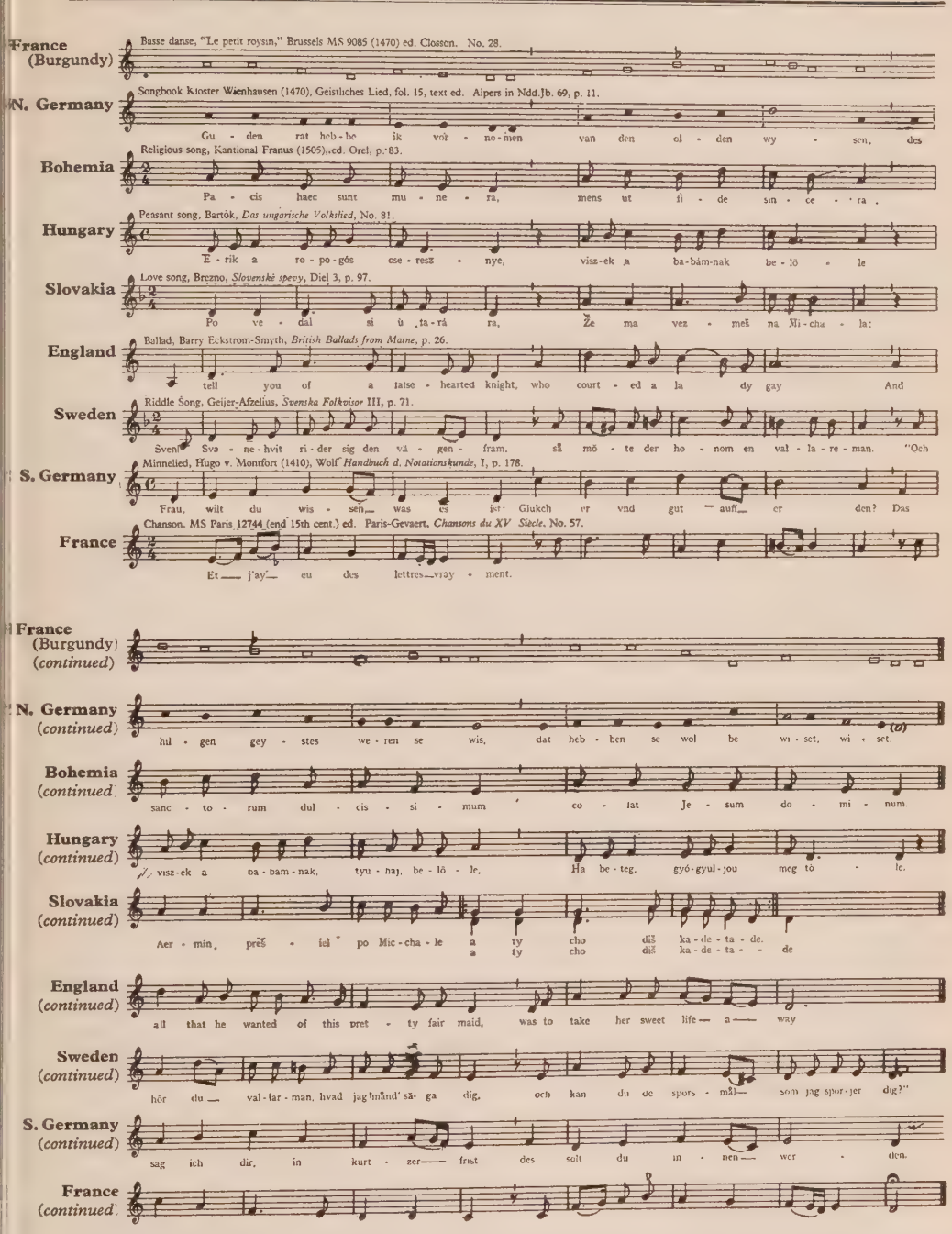
4. Another primitively simple type of song is discussed by W. Wiora in "Alpenländische Liedweisen der Frühzeit und des Mittelalters" in *Angebinde für J. Meier*, Jahr, 1949, Tafel I.

5. In the course of comparative song research the majority of the Basses danses of the Brussels Ms. 9085 can be determined by their typographical and musico-historical place; whereby in most cases it can be seen that simplicity, compactness and general familiarity with the content led to the choice of the substance as dance-pieces. For these Basses danses see also H. Besseler, "Kalalonische Cobla und Alta-Tanzkapelle," in *Congress Report of the International Musicological Society*, Basel, 1949, p. 64 ff.

6. Cf. also H. Besseler, *Die Musik des Mittelalters und der Renaissance*, Potsdam, 1931, p. 87 f., and also the melodically stimulating dissertation by E. Koechlin, *Wesenszüge des deutschen und französischen Märchens*, Basel, 1945.

7. Cf. also the Glogauer Liederbuch, No. 250, in *Reichsdenkmäler*, 4, No. 19, and Dreves, *Analecta Hymnica*, I, p. 193, from Ms. Strahov, of 1598.

8. In this connection a very informative little table of examples from Hungary, Slovakia and Rumania is given by E. Riegler-Dinu in *Das rumänische Volkslied*, Berlin, 1940, p. 54. Cf. also No. 8 of the *Lochamer Liederbuch*, "Mein frewd möcht sich wol mehren" (in W. Salmen, *Das Lochamer Liederbuch*, Leipzig, 1951, Supplement No. 6) and *Kantional Franus*, fol. 242a (ed. Orel, p. 61).


France (Burgundy)
Basse danse, "Le petit roysin," Brussels MS 9085 (1470) ed. Closson. No. 28.
N. Germany
Songbook Kloster Wienhausen (1470), Geistliches Lied, fol. 15, text ed. Alpers in Ndd.Jb. 69, p. 11.
Gu - den rat heb - be ik vor - no - men van den ol - den wy - sen, des
Bohemia
Religious song, Kantional Franus (1505), ed. Orel, p. 83.
Pa - cis haec sunt mu - ne - ra, mens ut fi - de sin - ce - ra.
Hungary
Peasant song, Bartók, Das ungarische Volkslied, No. 81.
E - rik a ro - po - gós cse - resz - nye, visz-ek a ba-bám-nak be - lö - le
Slovakia
Love song, Brezno, Slovenské spevy, Diel 3, p. 97.
Po ve - dal si ú ,ta - rá ra, Že ma vez - meš na Ši - cha - la;
England
Ballad, Barry Eckstrom-Smyth, British Ballads from Maine, p. 26.
tell you of a false - hearted knight, who court - ed a la dy gay And
Sweden
Riddle Song, Geijer-Afzelius, Svenska Folkvisor III, p. 71.
Sven Sva - ne - hvit ri - der sig den vä - gen - fram, så mö - te der ho - nom en val - la - re - man. "Och
S. Germany
Minnelied, Hugo v. Montfort (1410), Wolf Handbuch d. Notationskunde, I, p. 178.
Frau, wilt du wis - sen, was es ist Gluck er vnd gut — auff er den? Das
France
Chanson. MS Paris 12744 (end 15th cent.) ed. Paris-Gevaert, Chansons du XV Siècle, No. 57.
Et j'ay eu des lettres vray - ment.
France (Burgundy) (continued)
N. Germany (continued)
hul - gen gey - stes we - ren se wis, dat heb - ben se wol be wi - set, wi - set.
Bohemia (continued)
sanc - to - rum dul - cis - si - mum co - lat Je - sum do - mi - num.
Hungary (continued)
visz-ek a ba - bam - nak, tyu - nay, be - lö - le, Ha be - teg, gyó - gyul - jou meg to - le.
Slovakia (continued)
Aer - min, preš - iel po Mic - cha - le a ty cho diš ka - de - ta - de.
a ty cho diš ka - de - ta - - de
England (continued)
all that he wanted of this pret - ty fair maid, was to take her sweet life a way
Sweden (continued)
hör du, val - tar - man, hvad jag 'mänd' sä - ga dig, och kan du de spors - mål som jag spor - jer dig?"
S. Germany (continued)
sag ich dir, in kurt - zer frist des solt du in - nen wer - den.
France (continued)

NOTES AND NEWS

FUTURE CONFERENCES

The 1954 Conference will be held from August 16th to 22nd, at São Paulo, Brazil, by invitation of the Brazilian National Folklore Commission. The Conference will be held in conjunction with an International Folklore Congress which is being organised under the auspices of the Commission of the Fourth Centenary of São Paulo. An Inter-American Folklore Exhibition will be held during the period of the Conference and characteristic groups of dancers and singers from various parts of Brazil will perform.

The following are among the themes that will be discussed:—

(1) The basic elements of folklore.
(2) The distinction between folk music and popular music.
(3) Comparative folklore.
(4) The migrations and mutations of European folk themes in America, with special reference to ritual observances.
(5) Folklore and fundamental education.
(6) The style and technique of traditional singers, dancers and instrumentalists.

At the invitation of Noregs Ungdomslag and Norges Folkemusikklag, the 1955 Conference will be held in conjunction with an international festival at Oslo, Norway, probably from June 29th to July 5th.

* * *

INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC

The International Catalogue of Folk Music Records which the Council has compiled on behalf of Unesco was published by the Oxford University Press in January, 1954.

The Catalogue relates to authentic folk music performed by traditional singers and instrumentalists. It is arranged in two parts. The first part gives an annotated list of recordings that are available to the general public, whether issued by commercial firms or by learned bodies. The second part gives a list of gramophone libraries holding folk music records, together with particulars of facilities for their exchange, purchase and audition.

The Catalogue has been edited by Mr. Norman Fraser, Dr. R. Vaughan Williams has contributed a preface and there is an introduction by Maud Karpeles.

The price of the Catalogue is 16/–. Members of the Council can obtain it at the special reduced price of 12/6, post free, on application to the Secretary, IFMC, 12, Clorane Gardens, London, N.W.3.

* * *

GRAMOPHONE RECORDS OF THE BIARRITZ-PAMPLONA FESTIVAL

A 12-in. long-playing record giving extracts from the recordings of the Festival performances which were made by UNESCO, together with a message by Dr. R. Vaughan Williams and a commentary by Douglas Kennedy, is being issued by the Westminster Recording Company under the auspices of the International Music Council (UNESCO) and the International Folk Music Council.

The records are available in U.S.A., Canada, South American countries, Switzerland and Italy (all Westminster label), Australia ("Festival" label), France (Ducretet Thomson label), the United Kingdom and all countries of the British Commonwealth except Australia and Canada (Nixa label). The price is $5.95 or 36s.

* * *

IFMC BROADCAST PROGRAMMES

The Radio Committee of the IFMC has drawn up a plan for the organisation of annual folk music programmes to be issued under the auspices of the IFMC. Radio and other organisations are being invited to make contributions and from these a half-hour programme drawn up by a small editing committee will be distributed, by courtesy of the BBC, to all radio organisations who desire to have it. The theme of the 1954 programme is folk music associated with the summer solstice, e.g. songs and dances of St. John's Day, and it is hoped that radio organisations will broadcast this on or around June 24th.

* * *

THE BERLIN "PHONOGRAMM-ARCHIV"

The Berlin *Phonogramm-Archiv*, which was founded towards 1900 by Carl Stumpf and directed for several decades by Erich M. von Hornbostel, is doubtless still remembered by many readers of this *Journal*. They may, therefore, be interested to learn something of the more recent history of this once internationally famous institute which, up to the time of the second world war, had amassed well over 10,000 phonographic cylinders and a considerable number of gramophone records (mostly in commercial use), and from whose resources material had been drawn upon for many treatises, some of them definitive, on ethnological musical science.

Most of these resources were destroyed during the war, or have disappeared since that time. There remain only 1,650 recordings on 1,367 cylinders and a few gramophone records. Despite this serious loss, a beginning was made two years ago with the reconstruction of the Archive, which is housed, as it was before the war, in the Museum of Ethnology in Berlin-Dahlem.

As the majority of present-day expeditions are able to provide their own sound-recording apparatus and are no longer equipped with Edison apparatus by the Berlin *Phonogramm-Archiv*, the new German recordings do not all find their way to the Institute as hitherto. Nevertheless, for the purpose of building up the resources of exotic music, efforts are being made to establish reciprocity with research workers in the same field. This is a practical proposition, for the Berlin Archive is the only scientific institute in Germany which is concerned exclusively with exotic music. Moreover, the importance of the project is emphasised by the fact that the Free University of Berlin is the only German university with a separate teaching faculty of musical ethnology. Co-operation between the two research centres is guaranteed by the personal union of the lecturer at the University and the Director of the *Phonogramm-Archiv*.

At the present time the Institute has other tasks to perform beside its teaching activities and the editing of old and new material. For instance, it undertakes to make the sound-material available to visitors to the Museum by means of daily demonstrations, and it has also collaborated most fruitfully with radio stations,

film companies, and so on. As it is only the gramophone records or the sound-tape recordings that come into question in connection with the last-named purpose, the work of collecting is now extending further and further in this particular direction, for the methods of recording and reproduction are, on the whole, well adapted to a new stage of technical development.

In conclusion, the writer may perhaps be permitted to express the hope that institutes in foreign countries will renew their contacts with the Berlin Archive so that mutual exchanges, both intellectual and material, may eventuate.

KURT REINHARD.
trans. K. D.

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INTERNATIONAL LIBRARY OF RECORDED AFRICAN MUSIC

The African Music Society proposes to establish a Library of Recorded African Music to which all territories will be invited to contribute local recordings and from which they will be entitled to obtain pressed discs, a classified card index system and other available information relating to the whole library for their own use. All radio stations in Africa, research units, commercial recording companies and other establishments, which have the necessary recording equipment, will be invited to take part in the scheme. In this way selections of music, songs, stories and other interesting items which, in local expert opinion, most deserve permanent preservation, will continually be added to the library and be published in those forms most readily usable by radio, education and the social services.

It is estimated that, from the start of the library, approximately five hundred double-sided pressed discs (10 inch diameter) with, later on, long-playing records and transcription programmes, will be added to the catalogue each year and become available to contributors and subscribers.

The African Music Transcription Library, which is already in existence, with over five hundred published records (1,100 items) from ten African countries, will act as the nucleus of the scheme.

Further particulars can be obtained from Mr. Hugh Tracey, Hon. Secretary, African Music Society, P.O. Box 138, Roodepoort, Johannesburg, Union of South Africa.

* * *

WORLD LIBRARY OF FOLK AND PRIMITIVE MUSIC (RECORDS)

The World Library of Folk and Primitive Music, edited by Alan Lomax, which has been prepared with the help of the Council and the collaboration of many of its members, will be published early in 1954, by the Columbia Record Company of New York. The edition consists of the following long-playing records, each 50 minutes playing time:—

(1) *Irish Folk Songs*, from the western counties of Eire, edited by Seamus Ennis and Alan Lomax.

(2) *African Music from the French Colonies*, from the Musicology Section of the Musée de l'Homme, Paris, edited by André Schaeffner and Gilbert Rouget.

(3) *English Folk Songs*, from the recorded archive of the BBC, edited for the English Folk Dance and Song Society, by Peter Kennedy and Alan Lomax.

(4) *French Folk Songs*, Volume 1, from the Department of Musical Ethnology, Musée des Arts et Traditions Populaires, Paris, edited by Marcel Dubois and Maguy Andral.
(5) *Aboriginal Songs from Australia and Eastern New Guinea.* Collected by A. P. Elkin, Australian Broadcasting Commission, and A. P. Dupeyrat, edited by A. P. Elkin.
(6) *Folk Songs from Scotland*, collected and edited by Alan Lomax, with the help of Calum McLean and Hamish Henderson.
(7) *Indonesian Music*, edited by Jaap Kunst from many collections.
(8) *Canadian Folk Songs*, edited by Marius Barbeau from the collections in the National Museum of Canada.
(9) *Venezuelan Folk Songs*, edited by Juan Liscana, also contains Orinoco Indian material taken by Pierre Gaisseau.
(10) *African Music from the British Colonies*, recorded and edited with notes by Hugh Tracey of African Music Research.
(11) *Folk Music from Japan, the Ryukuyus, Formosa and Korea*, collected and edited by Genjiro Masu, Director, Japanese Music Institute, Tokyo.
(12) *Roumanian Folk Songs*, from the Archives of the Roumanian Folklore Institute, selected by A. L. Lloyd.
(13) *Indian Folk Music*, recorded and edited by Alain Danielou.
(14) *Spanish Folk Music*, recorded and edited by Alan Lomax, notes by Eduardo Torner.
(15) *Yugoslav Folk Music*, recorded by Peter Kennedy, with the aid of the Yugoslav Council of Science and Culture, with texts and notes by Albert Lord.

Mr. Lomax writes: "Each long-playing record consists of short extracts of the musical folklore of a country or region. The items are chosen for their representative quality and with their wide variety they give a view of the oral tradition in a given area. The extracts are joined together without commentary, but in such a way as the music can be listened to for its own sake. On the other hand, the items are carefully located and defined in an explanatory leaflet and map which accompany each album. Some texts in the original language appear in the booklet, together with summary translations into English. When the series of 30–40 records is complete all this material will be published in one large volume.

The content of the albums is, by intention, quite varied, adapting itself to the special conditions of the region, the collection and the regional editor. The oral tradition has survived in different ways in different countries and this is reflected in the albums. For instance, in the albums for certain European countries, where there has been a long continued and successful folklore revival, some examples from this revival are included along with older material. In the albums of eastern countries, where the traditions of folk and art music are closer together than with us, examples of "popular art" music have been included. Each album has been in charge of the most competent and active collector and editor available.

The series is to be continued until it can fairly be called a world library, and I am anxious to arrange with scholars, collectors and institutions throughout the world to publish their recordings, when these records are of sufficiently high acoustic standards. Inquiries addressed to me care of the Musée des Arts et Traditions Populaires, Place de Trocadéro, Paris, or Columbia Records, 799, Seventh Avenue, New York City, will be promptly attended to."

TRANSCRIPTION SERVICE OF PRIMITIVE AND FOLK MUSIC

The Archive of Regional Music of the University of Michigan is considering setting up a transcription service for scholars who possess field recordings of primitive or folk music and who require musical transcriptions for a projected publication. Those who are interested should apply to Allen P. Britton, Chairman, Archive of Regional Music, University of Michigan, U.S.A.

* * *

NOTATION OF FOLK MUSIC

The International Music Council has issued a pamphlet giving the recommendations of the Committee of Experts convened by the International Archives of Folk Music (Geneva) to consider the notation of folk music. The pamphlet, in English or French, can be obtained by members of the Council, free of charge, on application to the Secretary, IFMC, 12, Clorane Gardens, London, N.W.3. Early application is advised as the number of pamphlets placed at the disposal of the Council is limited.

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REPORTS FROM LIAISON OFFICERS

Brazil

Dr. Renato Almeida writes:

The organisation of folklore in Brazil is in the hands of the National Commission of Folklore of the Brazilian Institute of Education, Science and Culture, a semi-official organisation, and the Brazilian Commission of Unesco. As the General Secretary of the Commission is a member of the Executive Board of the International Folk Music Council, there is a perfect liaison between the two organisations.

All the activities of the Council are published in the Brazilian press. The resolutions of the 5th Assembly on the use of folk music in musical education have been sent to the Minister of Education and to all the musical conservatoires of the country with a request that they be carefully studied and applied.

The study of folk music is undertaken in Brazil with lively interest by means of recordings, photographs and films. At the Second Brazilian Congress of Folklore, which will be held at Curitiba, Parana, papers will be presented on Brazilian folk theatres and folk instruments.

The bibliography of folk music is rapidly increasing and a prize was recently awarded by the Department of Culture of São Paulo to Father Jose Geraldo de Souza for his monograph on "The Gregorian Modes and the Folk Music of Brazil." The Conservatoire of Music through its Chair of Folklore and its Centre of Folklore Research pursues a systematic work with excellent results.

The Brazilian Conservatoire of Music of Rio de Janeiro and the Paris Conservatoire have instituted an exchange of scholarships for the reciprocal study of folk music in the two countries and the first French scholar is about to arrive. This is a plan which should be adopted by others and we shall recommend it at the São Paulo International Congress. The Government of Brazil has agreed to make an annual contribution of £50 to the International Folk Music Council.

Denmark

The following report has been received from Dr. Erik Dal:

Folklore has suffered a great loss in the death of H. Gruner-Nielsen (1881–1953) who, from 1906 to 1951, worked at Dansk Folkmindesamling (DFS) in his special

field of Danish and Faroese songs. In April, 1953, Dr. Nils Schørring, an experienced musicologist, was appointed as musical adviser to DFS.

In the field of ethno-musicology, the work of Lennart Edelberg and Thomas Alvad should be mentioned. Lennart Edelberg participated in the last expedition of the late Haslund Christensen to Afghanistan and Hindukusk, where he collected songs and instruments. These are being studied by Thomas Alvad, who has given directions to L. Edelberg for a new expedition leaving in the spring of 1953.

The folk dance societies are working steadily. Their annual meeting for 1953 will be held in Flensburg, Germany, from July 11th to 13th, in co-operation with the Danish youth in South Slesvig, and they are preparing a Scandinavian Festival in Denmark, 1954. In 1952, they participated in a Scandinavian youth festival in Oslo.

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FOLKLORE MEETINGS IN THE DDR (SOVIET ZONE OF GERMANY)

At Berlin in the course of September, 1953, two conferences took place. The first one for *Völkerkunde* and *Deutsche Volkskunde*, from September 4th to 6th, organised by the *Deutsche Akademie der Wissenschaften* of Berlin (Eastern sector), was attended by more than 300 delegates, experts and students. Professor Wolfgang Steinitz, a noted philologist, gave the inaugural address. Most of the official papers dealt with problems of general ethnology and, in the folksong section, purely philological subjects. One saw and heard, mostly with film, photo and phonograph illustrations, most suggestive plastic and mimic studies (*Bewegungsstudien*) of a dancer from Ceylon with interpretation by Professor Walter Ruben, papers on legends, fairy tales, reports on the life and professional work of peasants and fishers, on agricultural and architectural subjects, on household, furniture and peasant art in Germany, Lusatia, Bulgaria, Russia, India, Labrador, etc., and discussions on methodical questions.

Musical folklore was well represented by the excellent lectures of Dr. Alfred Quellmalz from the Freiburg archive on his expedition into the Tyrol some years ago, which brought to light important new material; by a report on new Thuringian folk song collections; and on the activity of the Weimar Institute of folk music, which under its initiator and leader Professor Günther Kraft, who read the paper, is developing a new centre of folkloristic research, in the footsteps of the archives of Freiburg and Regensburg. Other folksong papers were those read by Dr. Ingeborg Weber-Kelermann on the regional collections of Ludolf Parisius, and by Dr. Harry Schewe on his new edition of *Des Knaben Wunderhorn*, that venerable romantic text-medley, so often previously re-edited.

Musical folklore was the main feature in a whole day's meeting of the *Verband der Komponisten and Musikwissenschaftler* on September 18th at Berlin. Here Professor Steinitz reported on the forthcoming publications of the Academy, the most important of which will be a collection in many volumes of soldier songs. Professor Vetter read on Schubert and his relations to folk music and aroused a vivid discussion with Professor Goldschmidt. Professor Notowicz read on national intonation of folk songs. By the term "intonation," adopted here from the Russian modern musicology, is understood the musical form in the widest sense. The definition of the natural musical style of music and folk music is an old subject of research and seems to have become one of the favourite fields of discussion.

HEINRICH MÖLLER.

OBITUARY

H. Grüner-Nielsen

It is announced with deep regret that Hakon Grüner-Nielsen, co-director of the Danish Folklore Collection, born 1881, died on February 24th, 1953.

H. Grüner-Nielsen devoted his whole life to the study of folklore, especially Danish and Faeroese ballads and other songs, their texts and tunes. Having taken his degree at the University of Copenhagen, he immediately was appointed to the new Folklore Collection (1906), founded by Axel Olrik and others. In the field of text editing and investigation, Grüner-Nielsen was the pupil of Olrik, and he finished the standard ballad edition of Svend Grundtvig and Olrik, *Danmarks gamle Folkeviser* (I–IX, 1853–1923, and Appendix X). In the study of folk music he collaborated with Hjalmar Thuren, after whose untimely death (1912) Grüner-Nielsen was for many years the only qualified scholar of folk music. He published Faeroese tunes, collected by Thuren, older folklorists, and himself, and wrote monographs on this subject. Post-medieval Danish folk songs of different genres were published in exemplary editions, and in 1935, Grüner-Nielsen began the great melody edition of our ballads (*Danmarks gamle Folkeviser*, XI). This edition is a masterpiece of minute investigation and honest folkloristic editorial technique which, taking no liberties, publishes and comments on the material as it was taken down.

Many students and scholars in Denmark and abroad have drawn from his inexhaustible helpfulness. His reserved but warmhearted personality will be sincerely missed.

Erik Dal.*

George Pullen Jackson

George Pullen Jackson (1874–1953), native of Maine, long resident in the South (where he accomplished his life work), was head of the Department of German at Vanderbilt University, Nashville, Tennessee. Also a lover and practiser of music, which had shared with linguistics his formal study in Germany, he was a member and guider of an astonishing number of musical organisations and ventures. His enduring and massive scholarly work, however, was in the field of folk song and music. Like John A. Lomax with the cowboy songs and Franz L. Rickaby with the lumberman's songs, Jackson was a pioneer in studying the general religious folk song of English-speaking North America.

But from being a pioneer he went on to become specialist and master in this complex subject. His own published books† still form the real bulk of its literature —alike in compilation, historical research and formal analysis. They first threw light on the so-called "white spirituals" and their background by making available material from sources which Jackson was the first to examine both comprehensively and in detail. Jackson was also the first deliberately to seek out and compare these sources: the old "shape-note" hymn compilations of the first half of the nineteenth century.

* For a longer obituary notice in Danish, with bibliography, see *Danske Studier*, by Erik Dal (J. H. Schultz Forlag, Copenhagen, 1952).

† Jackson's important books about American religious folk song are these: *White Spirituals in the Southern Uplands*, Chapel Hill, University of North Caroline Press, 1933; *Spiritual Folk Songs of Early America*, New York, J. J. Augustin, 1937; *Down-East Spirituals and Others*, New York, J. J. Augustin, 1939; *White and Negro Spirituals, Their Life Span and Kinship*, New York, J. J. Augustin, 1943; *Another Sheaf of White Spirituals*, Gainesville, University of Florida Press, 1952. Jackson's entire voluminous scholarly output is listed with an eloquent appreciation in *Southern Folklore Quarterly* XVII, No. 1 (March, 1953), 89–92.

To these tasks he brought his rich natural gifts, plus the accumulation of family traditions and his own extensive musical studies, culminating in a deep insight into the nature of western European folk music and its value in the history of our culture. Several outstanding results of his work may be cited. He established, for example, that the music of American religious folk song was to a great extent a continued use and direct development of British traditional melody imported into North America; that the negro religious song was guided by, and to some considerable degree formed and borrowed from, pre-existing white folk-religious material; and that our folk hymnody was mainly the creation and possession of "dissenting" American Protestant groups, and began its American development in the latter eighteenth century. One result of his distinguished labours he himself never emphasised: that his compilations revealed numerous British tune-versions which were recorded in print from (roughly) fifty to twenty years before their mass publication from British shires or counties. Such early recording obviously makes these American versions especially valuable to the folk-tune student.

Genial, fair-minded, unpretentious, generous both in giving and acknowledging help, scrupulous in dealing with others, Jackson is mourned by all who had the privilege of knowing him personally. He lived for worthwhile things, and he accomplished them. But while we regret his passing, we need not grieve for a career cut short. For his work he left done, and done well.

SAMUEL P. BAYARD.

JOHN MEIER

On May 3rd, 1953, Dr. John Meier, Professor *honoris causâ* at the University of Freiburg-in-Breisgau, died shortly before his 89th birthday.

A native of Bremen, he studied German under Eduard Sievers and Hermann Paul, went on to complete higher research work at Halle, and in 1899 was appointed to a Chair at Basel; from there he moved at the age of fifty to Freiburg, the city which was to become his second home.

For many decades he was a leading figure in the province of folklore, inspiring the collecting and publication of material in this field on a large scale, and fighting for the prestige of folklore as an independent branch of science. For 38 years he was active as the President of the *Verband deutscher Vereine für Volkskunde*, the leading representative body for folklore studies in Germany.

His name is especially closely associated with researches in folk song, and with the "Deutsches Volksliedarchiv," which he founded at Freiburg in 1914, and of which he was the Director up to the time of his death. Ever since the 1890's he occupied a prominent position in this special field with editions such as the *Bergreihen*, *Volkslieder von der Mosel und Saar*, and with various monographs; in these latter he set forth new and revolutionary views concerning the nature and origin of folk song. It was the final goal of his endeavours to provide for Germany a work which for breadth of scope and excellence of scholarship should be able to sustain comparison with Child's *English and Scottish Popular Ballads*. Once sufficient material had been assembled at his Archives to provide an adequate basis for the work, he embarked in 1928 on the realisation of this project and had managed before his death to complete six half-volumes of the *Deutsche Volkslieder mit ihren Melodien*. This massive work, carried out with the co-operation of a staff of musicologists and experts on German studies, traces the history of each single song, from the standpoint of both text and melody, far beyond the frontiers of the German-speaking peoples,

and thus makes an important contribution to international research. The Archives were also the fountain-head of such publications as the *Jahrbuch für Volksliedforschung* and the *Studien zur Volksliedforschung*, and of 40 small illustrated volumes of regional songs with their melodies, intended for practical use. A *Lesebuch des deutschen Volkslieds* was also produced for use in colleges. In addition, John Meier was the author of an exceptionally large number of contributions to the study of folk song, both in the form of independent publications, such as his *Volksliedstudien*, and of articles in learned journals, which are important from the point of view of method no less than for their contents.

On the death of John Meier, the *Deutsches Volksliedarchiv*, which possess a treasury of approximately 280,000 transcriptions, not to speak of numerous catalogues and an extensive specialist library, passed unconditionally into the possession of the State of Baden-Württemberg, which undertook to maintain them in Freiburg as an independent scientific institute.

In John Meier's death we mourn the loss of a noble and outstandingly gifted personality, whose memory will live on not only in the work he achieved, but also in the hearts of his many grateful pupils.

ERICH SEEMANN.
trans. R. H.

PUBLICATIONS RECEIVED

MUSIC, BOOKS AND PAMPHLETS

Bulgarian-Macedonian Folk Music. BORIS A. KREMENLIEV. (Berkeley and Los Angeles: University of California Press, 1952.) ix + 165 pp., music examples in text. $5.

At last there has appeared in English a well-informed and informative book on the very complex subject of Bulgarian folk music. This area has been intensively studied: thousands of melodies have been collected by Bulgarian specialists, and some ten thousand melodies and texts published in the 1930's alone in volumes which include elaborate summaries of scales and metrics. Yet we in the west have remained practically unaware of the fact. Now there is no longer an excuse for such ignorance. Dr. Kremenliev, Bulgarian by birth, and trained in music composition in the United States, knows the material first-hand and has had access to practically all the Bulgarian literature on the subject. His discussion contributes an excellent terminology to a subject which has not been treated in English to our knowledge. Also his bibliography, though highly unselective and without critical comment, contains nevertheless an unparalleled list of Bulgarian periodical references which are of great value if the reader can separate the wheat from the chaff.

The chapter on meter is the most valuable part of the book. Here the writer discusses regular, asymmetric, and unmeasured meters and various combinations of these. He lays greatest stress on the asymmetric meters, considering them most uniquely Bulgarian. The details are very useful and the presentation carefully thought out. As a student of Slavic and Balkan folk music one would have wished for more pointing up of the typical rhythms and patterns for Bulgaria, for regions within the country, somewhat more delineation of Macedonian patterns, and some comment on the typical or most common meters for Greek and Turkish folk music by way of comparison. Dr. Kremenliev wished rather to acquaint the reader with the richness of the Bulgarian tradition, which he has succeeded admirably in doing.

It should be kept in mind that almost none of the published sources on which the writer depends in this chapter were founded on mechanical recordings, on Edison cylinders, wire, tape, etc., but were written down directly from performance. One must, however, believe that such complex rhythms and also the melodies which do not fit the tempered scale, can only be reliably recorded mechanically, with all due respect to the Bulgarians, to Karel Plicka's enormous Slovak collection (in manuscript), and to the late Listopadov's collection of Ukrainian folk songs.

Since Dr. Kremenliev knows his tradition and has done recording, his own work balances the picture to some extent. One would only introduce a note of caution regarding these collections of the Ethnographic Museum in Sofia.

The chapter on Bulgarian folk melody is probably the best treatment of this subject in existence. While there are six or seven technical studies on Bulgarian meter, on melody I know of only one other, Karastoyanov's *Melodic and Harmonic Foundations of the Bulgarian Folk Song*, Sofia, 1950 (reviewed in this *Journal* recently). This apparently was not available to Dr. Kremenliev. The latter discusses in this chapter scales, intervals, cadences, ornamentation, anacrusis, modulation, range and harmony. For the scales he traces three sources: Oriental scales; Church modes, including Eastern Orthodox and the western medieval modes; and West European major and minor. Appropriately, he gives most of his attention to Oriental scales and the Eastern Orthodox *osmoglasie*, since they undoubtedly were the most influential on the musical tradition of the area.

It is to be hoped that specialists in Eastern Orthodox church music of Russia or the Balkans will give us a good study on the living tradition. It is in fact an oral tradition in much of Serbia to-day, and presumably elsewhere. Until such a study appears, Wellesz's statement that this music is of Byzantine origin cannot be seriously disputed.

Kremenliev's book is a fine contribution to the literature on folk music. Before its appearance we could only make vague statements about the Bulgarian tradition. Now, we are well informed as well as aware of the problems of one of the most colourful and complicated folk music traditions still alive in Europe.

B. L. K.

Narodopisje Slovencev. II. del. [Ethnography of the Slovenians. 2nd volume.] IVAN GRAFENAUER and BORIS OREL, ed. (Ljubljana, Državna Založba Slovenije. 1952.) 266 pp.

The first volume was published under the editorship of Rajko Lojžar, during the war years (1944). Two other ethnographic publications, F. Kotnik's *Slovenske Starosvetnosti* (Slovenian Traditional Folklore) and M. Turnšek's story of folk customs relating to the church calendar, *Pod Vernim Krovom* (Under the faithful roof), published at about the same time (1943), shared the curse of oblivion imposed by Italo-German occupation and the language barrier.

The first volume of *Slovenian Ethnography* contained a historical survey of Slovenian ethnographic work and sections on housing, agriculture, food, law, and folk customs. Internment of one of the authors (B. Orel) by the occupation authorities left the last chapter incomplete. It was completed in the second volume. The latter contains, also, a section on Slovenian dialects—numerous and highly diversified (A. Breznik), folk literature (I. Grafenauer), folk plays and folk medicine (F. Kotnik), and costumes (Marta Ložar).

Folk songs have been considered at length (pp. 19–46), but only with reference to text and with special emphasis on church songs. The classical collection, K. Štrekelj's *Slovenske Narodne Pesmi* (Slovenian Folk Songs, 3 vol., 1895–1907) also contains only words. Recently (1948) several regional collections have been published in Ljubljana —F. Marolt, *Nmav čez izaro* (Little beyond the Lake; from Carinthia in the North), L. Kramolc, *Zbornik koroških pesmi* (Collection of Carinthian songs), and M. Tomc, *Igraj Kolce* (Dance in Circle; from Bela Krajina, in the southern part of Slovenia)—and P. Rančigaj has issued some 30 very thin volumes of *Narodne pesmi* (Folk songs; accordion or piano accompaniment) much in the same vein as I. Kiferle's *Slovenian Folk Songs* published with a zither accompaniment in the early 'twenties.

The task of bringing out a representative collection of texts and melodies, together with a critical musicological analysis, was assigned to the Institute for Research on Slovenian Musical Folklore established by *Glasbena Matica*, under the directorship of Francè Marolt in 1934. War and Marolt's death interfered with these plans. It is hoped that the present generation will respond effectively to the challenge.

It may be noted that a volume entitled *Slovenske melodije* (Slovenian melodies), published in 1951 at Pittsburgh by the Slovenian Women's Union of America and edited by I. Zorman, contains some 20 folk songs, arranged for a chorus or voice and piano. The regional dialects were replaced by literary Slovenian—perhaps a practical necessity but folkloristically a highly dubious procedure.

J. B.

Tragom srpsko-hrvatske narodne epike: Putovanja u godinama 1930–1932. [In the footsteps of Serbo-Croatian folk epic: The trips of 1930–1932.] MATIJA MURKO. 2 vols. (Zagreb, Jugoslav Academy of Arts and Sciences, 1937.) 937 pp.

This is not the *opus magnum*, a comprehensive analysis and systematic comparative study of the subject, that students of Slavic folklore had expected from the author's pen. Yet, the work will remain a milestone. There is no doubt that the author had no competitor in the first-hand knowledge of the living, but rapidly dying, traditional Serbo-Croatian epic. Professor Murko undertook nine fairly extensive field trips (1909 to 1932) in his search for contemporary forms of the heroic ballad. The scientific fruits of the early pilgrimages were presented only in a fragmentary manner, principally in the

Berichte of the Viennese Academy of Sciences. The experiences gathered in the years 1924–1927 were incorporated in a short volume (74 pp. + 82 illust.) of lectures published by the Paris *Institut d'études slaves* (1); cf. also (2).

The present work can be logically divided into four main parts. To begin with, there is a description of the regions visited in the years 1930, 1931, and 1932. In the course of these travels, Professor Murko met 403 folk singers and obtained information about additional 379 living and 25 dead folk artists. He gives statistics on their ages, occupations (principally peasant farmers), religious affiliation (Catholic, Muslim, Orthodox), the ways in which they learned the songs, the popularity of different balladic cycles, and describes the individual singers, male and female. He exposes as false the tenaciously held idea that a large number of the singers are blind.

The second part, not separated as such in the text, is the scientific centre of the work, In it he clarifies the concept and content of the Serbo-Croatian folk epic drawing its inspiration from centuries of fighting against the Turks, and describes the manuscript and printed collections, instruments used as accompaniment (gusle, tambura), habitat and function of the epic songs, their form, language, historical content, their development and reasons for their decay and disappearance (freedom from the Turkish yoke, profound economic changes, industrialisation, changes in taste).

The third part, placed at the beginning of the second volume, presents the story of recording in the field, by means of an old Edison phonograph, the singing and recitation of epic poems as well as of some mourning (tužbalice) and ceremonial songs. There is a list of phonographic records, kept at the Slavic Institute (*Slovanský Ústav*) in Prague and representing a veritable gold mine for future research.

The fourth part (pp. 563–876) consists of several hundreds of photographs—not always technically perfect—of the singers, their instruments, the living quarters and various aspects of primitive material culture, the countryside and historical structures (monasteries, bridges, fortresses) referred to in the epic folk poetry.

The appendix contains two poems from printed collections, two poems transcribed from Murko's phonographic records, and three songs in the Albanian original and Serbo-Croatian translation. A map indicating Murko's travels, bibliography of his works dealing with Jugoslav folk epic and several indexes close this important work.

The text was originally dictated in Czech (cf. author's autobiography, published in Czech[2] and in Slovenian[3], his mother tongue) and was ready for publication in 1947. Political events interfered with the publication of the original. The Jugoslav Academy of Arts and Sciences which published the book and the translators, Jelka Arneri and Ljudevit Jonke, deserve warm thanks of the professional public for making the work available.

J.B.

Arany János Népdalgyüjteménye. Közzéteszi Kodály Zoltán és Gyulai Ágost. (The Folksong-collection of János Arany. Published by Zoltán Kodály and Ágost Gyulai.) (Akadémiai Kiadó, Budapest, 1952.) 43 + 204 pp.

János Arany (1817–1882) is one of the immortals of Hungarian literature. Venerated by his nation as a poet laureate he impressed his personality on the country's intellectual physiognomy: guardian of his people's cultural heritage as the secretary of the Hungarian Academy he exerted his influence on the course of Hungarian literature for a considerable time to come. He liked music: during his college years he sang in the choir, and his ability to play the guitar was a source of comfort and delight in his old age. The literary aspects of folksong began to interest him at an early age: he was an outstanding figure of

1. La poésie populaire épique en Yougoslavie au début du XXe siècle. Paris, 1929.
2. Rozpravy z oboru slovanského nàrodopisu (Essays in Slavic ethnography). Praha, 1947.
3. Pamčti. Praha: Borový, 1949.
4. Spomini. Ljubljana: Slovenska Matica, 1951 (with a detailed bibliography, pp. 265–296).

the national literary revival which is associated with Sándor Petöfi's name. To oblige his friend the musicologist István Bartalus, who had begun to issue a "Universal Collection" of Hungarian folk-melodies, he promised in later life to note down tunes he could still remember from his youth. The outcome was a manuscript of some 150 tunes, a good deal of which—though not all—was taken over and published in Bartalus's collection (Pest 1873–96). Thus Arany's manuscript must be regarded as source-material to one of the earliest publications of Hungarian folk melodies. Apart from Arany's "re-collected" tunes, Bartalus also included some of the poet's original melodies in his seven volumes. Unfortunately he felt obliged to "edit" the tunes chosen for inclusion. Though several projects were made to issue Arany's original collection, it has remained in manuscript until now.

It would be anachronistic to apply to Arany's collection the standards of modern music-folklore. Arany was not motivated by scientific curiosity; he did not extend his investigations in order to corroborate his findings. His source was one person: himself. The 150 melodies of his manuscript were preserved in his memory across a considerable interval of years; he noted them down as he remembered them—assisted, no doubt, by his guitar. The quantity is certainly amazing: how many non-musicians, in similar circumstances, would remember the same number of tunes today? One must assume that in the early nineteenth century (the time of Arany's youth) these melodies must have enjoyed a wide popularity, they must have been on nearly everybody's lips to have remained so firmly lodged in Arany's memory.

For the historian the collection provides an invaluable document in regard to the musical repertoire of those times. It is even more precious to the music-folklorist, as it enables him to compare the melodic survivals recently recorded with those of about a hundred years ago. Even allowing for the imperfections of the poet's notation, he would derive important conclusions which would throw some light on the rise and particular development of melodic variants.

In the volume under review the presentation and interpretation of the subject discloses an exemplary scientific method. Arany's manuscript is reproduced in facsimile. There is a searching discussion of the collection's musical significance by Zoltán Kodály, and of its literary value by Ágost Gyulai. The critical apparatus includes detailed collation with printed and manuscript sources, and concordances with the recorded material of folk-provenance. Arany's original melodies (composed by him) are similarly assessed in an Appendix. A bibliographical list of sources and an Index of First Lines are further valuable additions.

This volume, together with the *Corpus Musicae Popularis Hungaricae*, is a testimonial to the surprising advance and conspicuously high standard of Hungarian musicology. In addition, we welcome it as an achievement that embodies the most recent developments of comparative music-folklore.

J. S. W.

Formation de nos chansons folkloriques. PATRICE COIRAULT. (Paris, Editions du Scarabée, 1953.) 176 pp. gr. in 8°, musique notée.

L'auteur des *Recherches sur notre ancienne chanson populaire traditionnelle* (1927–1933) et de *Notre chanson folklorique* (1942) livre à nos réflexions le premier volume du troisième panneau de sa trilogie consacrée aux origines et à l'élaboration de la chanson folklorique française.

Dans les *Recherches* l'auteur partait de l'observation de la chanson folklorique dans son état actuel pour remonter à sa source. Dans *Notre Chanson Folklorique* il élargissait et approfondissait les notions acquises dans le livre précédent. Dans la *Formation de nos chansons folkloriques* il apporte les illustrations concrètes aux idées défendues dans les ouvrages antérieurs, et il refait le chemin inverse, du créateur à la création.

Après une introduction générale (pp. 11–60), où il s'attache à décrire le chanteur-chansonnier du moyen-âge à nos jours, mais spécialement du XVIIIe siècle, et où il

insiste sur le rôle primordial des structures élémentaires, qui sont souvent du type énumératif d'ailleurs, il revient sur l'élaboration folklorique, les diverses influences qu'elle subit, les formes qu'elle prend, le milieu dans lequel elle s'effectue, milieu qu'il dénomme le 4° Etat et au sein duquel la paysannerie inculte imprime une allure caractéristique aux productions de la lyre populaire. Pour clôturer cette introduction, l'auteur fait une utile distinction entre folklorique, populaire, préfolklorique et parafolklorique: ces termes seront précieux aux chercheurs scientifiques. Ils lui permettent de mettre au point une méthode dite des lignages, qui est l'étude singulière et démonstrative de plusieurs chansons prises comme illustrations de conceptions importantes, voire capitales, dans l'économie générale des idées, à mes yeux fondamentales, de Patrice Coirault. Elles sont d'ailleurs en grande partie valables pour la chanson folklorique européenne et pour l'ensemble de la littérature folklorique.

La seconde partie (pp. 63–144) de la *Formation* est consacrée à l'étude des chanteurs-chansonniers populaires du XVIIIe siècle dont Patrice Coirault a retrouvé la trace à Paris: 8 d'entre eux sont l'objet chacun d'une monographie (cette partie a paru dans le *Bulletin Folklorique d'Ile-de-France*, voir le présent *Journal*, IV, 1952, p. 100). Le tout est complété par une étude du chanteur-chansonnier parisien d'après ses propres couplets et quelques documents de police.

La troisième partie (pp. 149–176) amorce l'étude des lignages, dont le premier, celui de la chanson médiévale de "Belle Aélis" a été analysé dans le présent *Journal*, II, 1950, p. 90. La chanson du "Rendez-vous de nuit" et celle du "Galant en nonne" (déjà publiée dans *La Nouvelle Revue des Traditions Populaires*, I, 1949, 2, pp. 114–132) achèvent ce magnifique volume, dont la méthode est d'une rigueur exemplaire et qui apporte à l'avancement de notre science une contribution fondamentale et indispensable à tout chercheur scientifique.

Espérons, pour l'honneur de la science française, que "Les Amis de Patrice Coirault" rencontreront auprès des autorités académiques, l'accueil sympathique que mérite la science probe et profonde du grand chercheur, et que nous n'attendrons pas trop longtemps la suite du nouveau chef-d'oeuvre de Patrice Coirault.

R. P.

Europäischer Volksgesang. Gemeinsame Formen in charakteristischen Abwandlungen. WALTER WIORA. (Arno Volk-Verlag, Koeln, 1953.) 72 pp.

Of the few ethno-musicologists—their number is fortunately increasing gradually—Walter Wiora is certainly the leading man in the field of the comparative study of folk songs in so far as this concerns Central Europe. During the last few years many valuable studies, of which I will mention only the following, have appeared from his pen: "Die Aufzeichnung und Herausgabe von Volksliedweisen" (*Jahrbuch für Volksliedforschung*, VI, 1938); "Das Alter der deutschen Volksliedweisen" (*Deutsche Musikkultur*, IV, 1939); "Systematik der musikalischen Erscheinungen des Umsingens" (*ibid.* VII, 1940); "Die Volksliedweise und der Osten" (1941); "Alpenländische Liedweisen der Frühzeit und des Mittelalters im Lichte vergleichender Forschung" (*Festschrifte John Meier zum 85 Geburtstag*, 1949); "Zur Frühgeschichte der Musik in den Alpenländern" (1949); "Alpenmusik" (*Die Musik in Geschichte und Gegenwart*, I), 1949; "Das echte Volkslied" (1950); "Die Stellung der Volkskunde im Kreise der Geisteswissenschaften" (*Bericht über den 7. deutschen Volkskundetag*), 1952. And now this author has given us another excellent study entitled "Europäischer Volksgesang."

The introduction with which this publication begins is a masterpiece of its kind. In it the reader will find a surprisingly lucid exposition of the essential nature of European folk songs, of the peculiar characteristics which mark the various ethnological types indigenous to this part of the world and of the fundamental traits that are common to them all. The author very rightly points out that different peculiarities of style which are now regarded as typical of a given people often represent forms that were widespread

in days of yore, but were lost among certain peoples for reasons we usually cannot determine, while among others they remained intact. As typical instances of this process Wiora mentions the forms with sequences of fifths, such as are still frequently met with in Central Europe (the Ukraine, Hungary, Austria, Finland), whereas in other areas they have given place to forms with sequences of thirds or even seconds.

The author, who has been privileged to delve to his heart's content in the wealth of songs collected at Freiburg in the Deutsches Volksliederarchiv—the unique creation of the late Professor John Meier—as well as in the Swiss folk song archives and the University Library at Basle, and the private collection of his colleague Professor Seeman, then proceeds to detail, by the felicitous method of contrast and comparison, the various peculiarities he had been able to observe in the songs and regional versions he has studied. He calls attention to the great differences in structure found in the more archaic songs—differences in range, in tone, in build, and shows that all along the line later melodies display a tendency to become more rational, more regular, more uniform and, finally, more trivial. He suggests that perhaps this phenomenon may have some connection with the progressive spread of civilisation and the gradual fading into the background of folk songs, such as we are now witnessing, especially in Central Europe.

This introduction is very well worth careful attention and the views put forward in it are based on the examples of folk songs which follow it. This collection comprises several hundreds of melodies expertly arranged in groups which in their turn are again subdivided into smaller groups, which, in each case assembled under a single number, clearly bring out the structure common to all.

If we compare this study with the work of Oskar Fleischer, which at the time of its publication was a pioneer effort deserving the greatest appreciation—I am referring here to Fleischer's "Ein Kapitel vergleichender Musikwissenschaft" (*Sammelbände der Intern. Musikgesellschaft*, I, 1900) and "Zur vergleichenden Musikforschung" (*ibid.* III, 1902) —it immediately becomes obvious that in the course of the past half century our science has made great progress. This is due to the labour of great numbers of folk song enthusiasts who have noted down with ant-like industry all the melodies that are still current among common folk in every land and to the small phalanx of scholars who have worked up all the material thus assembled as well as the documents that have come down to us from past centuries. Each of these workers has contributed his mite and all may contemplate the building erected as the result of their common effort with satisfaction, but also, let us hope, with an appropriate sense of its incompleteness.

J. K.

Las Danzas Populares Argentinas. Vol. I. CARLOS VEGA. (Ministerio de Educacion, Buenos Aires, 1952.) 780 pp.

In Europe, some of our best folklorists seem to have a horror of committing themselves to print. Not so their Latin-American colleagues, whose output is as enormous as their industry, and whose standard of work appears to be all the better for it. Foremost for energy, method and scholarship is the indefatigable Carlos Vega, whose present work, thicker than a volume of the London telephone directory, is—but only momentarily, one may be sure—the latest of a long line of studies from his conscientious and most learned pen.

This volume contains the fourteen monographs on individual Argentine dances published by Ricordi in 1948, along with twelve unpublished ones, including a masterly essay of more than a hundred pages on the Zamba or Zamacueca, the most popular and widespread of all dances in that vast culture-area whose centre of diffusion is, or was, Lima. The method is that which Professor Vega has already made familiar: the history of each dance is reconstructed from printed sources—references in travel books, memoirs, stage plays, etc.; the music, and its characteristic instrumentation, is described; the choreography is explained very clearly, figure by figure, illustrated by diagrams; and in some cases an account is given of the urban revival of the dance.

From this detailed account of twenty-six Argentine dances, a number of interesting points arise by implication. It becomes clear that there are two main sources of Argentine music and dance—the old culture of the Colonial empire (sixteenth century onward), whose influence is most felt in the Andean north, and the newer nineteenth century) culture of the plains, spreading mainly from Buenos Aires. In music, the former is the more powerful; in dance, it is the latter which has made the deeper impression on the folk. Both are strongly European in idiom, though the music of the north contains agreeable traces of Quichua influence, while the cattlemen of the pampa have imported a special vernacular quality to dances of urban origin.

Reading these pages, one asks over and over again: What is a folk dance? Are we to limit the term, as some would prefer, to dances deriving more or less directly from ceremonial use, with little trace of urban influence? If so, then few of the dances discussed by Professor Vega are folk dances at all. Perhaps only the two north-western dances, the *carnavalito* (a round dance) and the *danza de las cintas* (a maypole dance) would pass by such a definition; and, as described here, both are highly artificial in form. Practically all the dances of rural Argentina derive, with varying degrees of adaptation, from the *salon* dances of Europe, and particularly of Paris.

Many of these dances remain little altered, and belong more properly to the "old-time ballroom" category (*cuando, condicion, sajuriana*). On other dances (*gato, chacarera, escondido*) the gauncho has set the mark of his own tough character, but his rôle has remained that of the inspired adaptor rather than the creator. For all his picaresque wildness, the gaucho seems to have preferred grave, dignified and decorous dances, and most of the *bailes criollos* are formal figure-dances for a single couple who never embrace and rarely go so far as to take each other by the hand. Spanish folk dance seems to have little influence here, and it is remarkable that the folk instruments of Spain—gaitas, castanuelas, etc.—do not appear in Argentina. The favoured *criollo* instruments are the guitar, violin, and occasionally the harp. Musically and choreographically, these dances show far more influence of the popular stage than of folk tradition.

It is not always clear from Vega's account to what extent these dances have remained in traditional currency. Where indications are given, the area of survival seems generally to be limited to a relatively small stretch of territory in the north-western corner of the Republic, from, say, Tucuman to the Bolivian frontier. It is clear that many—perhaps most—of these dances had fallen into decadence or disuse, but a number of them have been revived and given new currency, particularly in the cities, within the last twenty years or so.

A thousand questions arise from reading such a fruitful and provocative work. Many will be answered, no doubt, in the promised second volume. Meanwhile, the material here, so patiently assembled and accurately described, provides an excellent footing for the adventurous new folklorists of Latin America who, one feels, are testing their tendons and preparing to surprise us all.

A. L. L.

Documentario Folclorico Paulista. ALCEU MAYNARD ARAUJO. (Prefeiture do Municipio de São Paulo. Departamento de Cultura. Divisão do Arquivo Historico. São Paulo, 1952.) 145 pp.

The folk-culture of the east coast area of South America, from the Caribbean to Rio Grande do Sul, is vastly different from the so-called western folk-culture, extending through Peru and Chile and across to the River Plate. In the west, *criollo* folk music and dances are mainly of fixed form, only lightly affected by aboriginal Indian models, and subjected to considerable discipline, first by the cultured music and dances of the early Spanish settlers and administrators, and later by the urban-evolved popular art of travelling stage shows and circuses; whereas, in the eastern area, folk culture often shows a prodigious syncretism, particularly with African elements, producing music and dance of highly-improvised character, subject to all kinds of casual deformations

and re-inventions. Thus, the step-by-step analysis of Peruvian or Argentine dances is not a difficult matter for the experienced folklorist; but the scholar attempting a similar task in the former Slave Belt of Brazil is faced with constantly-changing material, full of elements that come into being one evening and are scrapped the following night. There are many distinguished folklorists in Brazil but, perhaps because of the fluid nature of much of their material, their methods still tend to be those of approximate description rather than scientific analysis.

Senhor Alceu Maynard Araujo has valiantly tried to give a panoramic view of the folk dances and folk rituals of his native state of São Paulo. His method is interesting, though not completely successful. He describes briefly the origin and appearance of a dance or a ceremony, and on the page facing his description, he lists the participants, the kind of costumes worn, the musical instruments used (with tiny sketches in each case), and the time of year when the dance or ceremony takes place. Diagrams are included, showing how the performers are lined up, and a number of photographs, often interesting but sometimes too small to serve their purpose, are also included. This method of exposition has its advantages, though in this case it has imposed an awkward shape on a paper-covered book with pages twelve inches wide and nine inches high.

The *Documentario* has been sharply criticised by Senhor Rossini Tavares de Lima, the Secretary-General of the São Paulo Folklore Commission, who goes so far as to declare that the work is likely to confuse the minds of those setting out to study Paulista folklore. The dispute is between local experts on points of detail which sometimes seem extremely fine to outsiders. Bearing in mind the necessity for caution, the *Documentario Folclorico Paulista* strikes this reviewer as a useful and unusually graphic introduction to a highly complex subject.

A. L. L.

Le rythme aksak. CONSTANTIN BRAILOIU. (Abbeville, Imprimerie F. Paillart, 1952.) 42 pp.

Le problème fondamental que pose l'étude de la musique populaire est celui de la notation. Aussi longtemps en effet qu'ils n'ont pas été transcrits, les documents sonores ne peuvent être ni analysés ni comparés. Mais cette transcription ne saurait jamais être qu'une "interprétation," et le paradoxe du folkloriste musical est qu'il se voit contraint de considérer comme résolus les problèmes même qu'il se propose d'étudier. Le recours à des instruments de mensuration rigoureux est illusoire: le musicien populaire n'observe strictement ni la hauteur, ni la durée des sons. Il en va d'ailleurs de même du musicien professionnel, mais nous rétablissons instinctivement les rapporte de hauteur et de durée qui nous sont fournis pas les systèmes qui nous sont familiers. C'est précisément cette instinctive réduction de l'inconnu au connu qui compromet toujours la valeur de nos transcriptions.

L'utilité exceptionnelle des récents travaux de Constantin Brailoiu est de mettre le folkloriste en garde contre les automatismes de sa formation musicale, et d'attirer son attention sur des systèmes rythmiques cohérents, bien que totalement différents de notre système rythmique occidental.

Après avoir étudié le *Giusto syllabique bichrone* 1), dans lequel les seules durées possibles sont la brève et la longue dans le rapport de 1 à 2.

Il vient de recenser toutes les combinaisons que peut présenter le rythme *aksak* ou *boiteux*. Il s'agit de ce système rythmique qui a été tout d'abord signalé dans les chansons bulgares et, de ce fait, désigné souvent sous le nom de "rythme bulgare," bien que, selon Constantin Brailoiu, il soit attesté par des phonogrammes au moins en Turquie, dans tous les Balkans, chez les Turkmènes, les Arméniens, les Berbéres, les Touaregs, les Bédouins, les Noirs africains, aux Indes, et, à l'état de vestiges, en pays basque et en Suisse. C'est au turc que notre auteur emprunte le nom d'*aksak* qu'il donne à ce système, le mot ne faisant d'ailleurs que traduire l'impression de "boiteux," de cahotant, qui est propre à ces rythmes.

Alors que dans le système classique occidental, l'unité de durée est constante, monochrone, que dans le Giusto bichrone le rapport des durées est de 1 à 2, il est, dans l'"aksak," de 2 à 3, ou, mieux, pour ne pas éveiller l'idée d'un monnayage nécessaire, de 1 à 1½.

Et Constantin Brailoiu, avec une patience de caloyer, dresse le tableau de toutes les possibilités offertes par ce système dans le cas de mesures simples, composées doubles et composées triples. Des 1,844 combinaisons qu'il obtient théoriquement, un très grand nombre sont sans doute inconnues en pratique, mais la référence aux tabelles de Brailoiu permettra de préciser immédiatement la nature de tel ou tel rythme aksak et facilitera singulièrement la tâche des comparatistes.

Il fallait la rigueur logique de son esprit allixée à l'acuité de sa perception auditive pour déceler les lois, parfaitement satisfaisantes pour la raison, de ce que Curt Sachs, il n'y a pas si longtemps[4] appelait "les rythmes supercompliqués de Bulgarie."

S. B.-B.

Sociologische Bindingen in de Muziek. J. Kunst. (Martinus Nyhoff, The Hague, 1953.) 25 pp.

Sociological ties in music was an appropriate subject for an address at the inauguration of Dr. Kunst's lectureship in ethno-musicology at the University of Amsterdam.

The importance of music in the totality of certain types of culture increasingly engages the attention of musicologists all over the world and the author here demonstrates how music can in many cases be tied to special social groups. He mentions eleven categories and then proceeds to elucidate each one in turn by examples from his own rich experience and instances of phenomena from outside his special field. He mentions, for instance, instruments or orchestras belonging to a special class or stratum, compositions that are the prerogative of certain personalities, instruments not to be played by either one or the other sex (the same applies to compositions), seasonal instruments, etc.

Needless to say the material collected is absorbingly interesting and in reading this address one becomes all the more conscious of the fact that here is a field of musicology which more than any other aspect of that study is able to put music in the centre of human culture and give to it a proper perspective. The booklet has a useful two-page bibliography.

A. A. B.

Kulturhistorische Beziehungen zwischen dem Balkan und Indonesien. J. Kunst. Mededeling No. CIII Afd, Culturele & Physische Anthropology No. 46. (Kon. Instituut voor de Tropen, Amsterdam, 1953.) ii pp. text and 20 pp. illustrations. F. 3.

This pamphlet is the outcome of observations made by the author during the festival of folksongs and dances at Opatija in 1951, and during subsequent visits to Yugoslavia.

In spite of some initial shying at the idea expressed in the title, one has to agree that some of the parallels adduced are most remarkable parallels not confined to generalities, but visible in important details, which could not easily have arisen independently. They are not confined to music and musical instruments, but are found also in embroidery and ornaments.

Dr. Kunst joins the ranks of men like Professors R. v. Heine Geldern (Vienna) and Schuster (New York), adding to the material they have collected data from musical culture. It is a fruitful field of research if one full of dangerous pitfalls, and one can certainly say that Dr. Kunst has made some most significant discoveries which may lead to further highly valuable conclusions.

1. *Polyphonie II* (Bruxelles, 1948).
2. 50 *Dêmôdê asmata Peloponnêsou kai Krêtês, Syllogê Odeiou Athênôn*, Athènes, Sidéris, 1930, p. 67.
3. *Djoudjeff, Rythme et mesure dans la musique populaire bulgare*, Paris, Champion, 1931, p. 224.
4. *Revue de musicologie*, février, 1936, p. 24.

The pictures greatly add to the usefulness of the pamphlet. One would have liked to have had more musical examples, however. The three short musical illustrations are not really enough.

There is no separate bibliography, but the relevant books are mentioned in footnotes.

A. A. B.

Islands Künstlerische Anregung. JÓN LEIFS. (Islandia Edition, Reykjavík, 1951.) 106 pp.

In an ardent confession of faith in his country's artistic message for the world, a distinguished Icelandic composer and musicologist traces the history of the literature, music and art of the Northmen. After giving a comprehensive account of its widespread diffusion in early times and of its enduring influence upon the arts of other nations, he analyses the expressive qualities which differentiate the typically northern style of artistic creation and interpretation from that of the south.

Professor Leifs considers that, although Icelandic and northern music in general never reached a stage of evolution comparable with that on the continent, the strongly individual native folk music is fully capable of being developed into a distinctively northern type of art music. In a chapter devoted exclusively to Icelandic folk music he describes the two principal kinds of tune, giving music-type illustrations of each. First in importance is the *Zwiegesang*, a two-part song for men's voices only, which proceeds entirely in intervals of fifths, the tenor singing *below* the bass, except at climactic points, when it crosses over, producing a striking change in tone-colour. Strongly contrasted with this sombre, majestic kind of song is the more lively *Reimweise*. It derives structural and metrical characteristics from Icelandic alliterative verse (*Rímur*) and tends to be declamatory in effect. Narrow in compass, it runs in bars composed of beats varying in number (4, 3, 4, 2, 3, etc.), with strong accents on the first beat of each bar. Tunes of this kind have for centuries been sung to long narrative poems. They have also been used as the accompaniment to men's dances such as those now current in the Faeroe Islands.

K. D.

Svensk-Finlands Bygdedräkter. Utgivna av Brages Sektion för Bygdedräkter under redaktion av YNGVAR HEIKEL. Häfte I: Østra Nyland. (Brages Förlag, Helsingfors, 1952.) 44 pp., 8 plates.

This is the first instalment of a serial publication which is being issued in twelve parts under the auspices of the Brage Foundation and which will comprise a detailed survey of the costumes of all the Swedish settlements in Finland. Each volume is planned to contain historical information on the costumes of earlier periods, full descriptions of those now current, diagrams, coloured plates, instructions for obtaining materials and making the equipment, and a glossary of technical terms. The present volume relates to the eight settlements in the province of Østra Nyland.

Much research is involved in the compilation of the whole work, as in some districts the wearing of costumes has fallen into abeyance. Whenever new costumes have to be contrived, their design is being based either upon examples which may have been preserved locally, or upon oral tradition. Where no such information is available, the colours of furnishing fabrics, rugs, weapons, etc., characteristic of the region are being adopted. The project aims at "complying with the lively desire of the young people to wear the costumes of their own parish." Although at one time certain districts were distinguished by a variety of costumes, general opinion now favours the wearing of only one type in each district as conducing to a greater sense of community and to lessening differences in social standing.

K. D.

La Musica Folkloristica in Italia. (Edizione E.N.A.L., 1952.) 34 pp.

This document was presented to the Fifth Conference of the I.F.M.C. held in London, July 14th–19th, 1952. It contains articles in Italian with English translation by Gioacchino Malavasi (Commissario Straordinario dell' E.N.A.L.) on *I valori formativi della musica folkloristica nella educazione degli adulti e nella ricreazione* (The formative values of folk music in adult education and in recreation), and by Luigi Paduano (del Comitato arte e trad, popolare) on *La Musica folkloristica nella vita culturale italiana* (Folk music in Italian cultural life) and *Sintesi dell' attività dell' E.N.A.L. nelle arti e tradizioni popolari* (Synthesis of E.N.A.L.'s activities in the field of popular arts and traditions). Material from these articles was embodied in the report which was presented to and finally adopted by the Conference. The pamphlet is illustrated by photographs of dancers and singers from various regions of Italy.

Indiana University Publications. Folk Song Series.

The following valuable folklore works have been received:—

No. 4. *Proverbia Communia.* A Fifteenth Century Collection of Dutch Proverbs together with the Low German Version, edited with commentary by Richard Jente (1947). 334 pp. $2.50; cloth, $3.

No. 5. *Motif Index of the "Cuentos" of Juan Timoneda,* by J. Wesley Childers (1948). 58 pp. $1; cloth, $1.50.

No. 6. *Studies in Cheremis Folklore,* Vol. 1, edited by Thomas A. Sebeok (1952). 213 pp. $5.

No. 7. *Motif Index of Early Irish Literature,* by Tom Pete Cross (1952). 537 pp. $5; cloth, $6.

No. 8. *Four Symposia on Folklore* (reviewed below).

Four Symposia on Folklore. Held at the Midcentury International Folklore Conference, Indiana University, July 21st–August 4th, 1950. Edited by STITH THOMPSON. (Indiana University Publications, Folklore Series No. 8, 1953.)

Any report on these 327 pages must of necessity be of the most general kind. The book is edited from the tape recordings of twelve two-hour sessions, but the underlying plan of the conference turns what might have been desultory reading matter into a source of information and often entertainment. Considering the informality of most of the discussion, the record is surprisingly lacking in unpointed remarks or irrelevant comment.

For those who were present at this meeting and the previous session of the International Folk Music Council (reported in Vol. III of this *Journal*) this book is especially good reading, and proof of the added value of studying in print the word we have heard spoken. One gets a sense of continuity in the discussions, of characteristic points of view, of the enormously rich and varied experience and kinds of culture represented, of the give and take of question and answer, of good stories, of the interplay of the interests of tale, tune and custom; and of a gradual—to some it will seem imperceptible—progress in understanding some of our perennial problems. Perhaps most pervasive of all is the placing of American conditions against those of older, more homogeneous countries. There is both opportunity here, because of the varied ethnic settlements, and limitation, because of the geographic spread and comparative youth of our culture.

The division of topics among the four symposia was somewhat arbitrary. The subjects of collecting, archiving, using and studying folklore naturally overlapped. The opening up of the question for each session by a somewhat prepared talk by an expert, which was followed by informal discussion stimulated by the introductory talk, and was then summarised by the chairman, has provided us with some valuable statements which should be kept handy for reference—on such subjects as museums and festivals in Scandinavia, on the folk song and dance movement England under Cecil Sharp, on the

impact of commercial radio on popular audiences in the U.S.A. and the effort to substitute better stuff for Tin-Pan Alley; on the difference between sociological and academic approaches to collecting and teaching; on the dangers inherent in using folklore as propaganda, and many other moot questions.

From these opening statements radiated informal contributions from members of the group about a thousand matters major and minor. "Collecting" produced discussion of attitudes, special technical problems, sources well-proved and more experimental methods, the interchange of national commodities, privately and governmentally supported organisations, the amateur and the trained worker. "Archiving" led to such topics as systems of classification, the rights of the collector to his own material, the rights of the informant, the relation of cross-reference to subject entries. In "Making Folklore Available" discussion swung from the subjective and the moral, to the objective and critical, "the dichotomy of heart and brain," and considered the quality of matter to be used, the values and dangers of "improvement," the revival of the antique for its own sake, changing standards of taste and aesthetic judgment. In "The Study of Folklore" the vexatious problem of definition remains unsolved. There was consideration of the historic-geographic and the comparative methods. Problems of style, and sociological and classical approaches to defining the folk community were discussed.

Those parts of the conference which touched upon musical problems were of especial value to members of the International Folk Music Conference who were present. Points made by Charles Seeger on the musicologist's need for training in folklore, by Maud Karpeles on the need for musical standards, by Alan Lomax on the fight against commercial radio, by Herbert Halpert on collecting and teaching folk song, and by Ruth Seeger on the teacher's dependence on a large stock of the best folk music from which to draw, all suggest the constant relation of folk music interests to folklore in general. The collector-scholar-teacher of folk music will find in these pages much that is helpful, informative and stimulating.

E. K. W.

Folklore for Children and Young People. A Critical and Descriptive Bibliography for Use in the Elementary and Intermediate School. Compiled and Annotated by ELOISE RAMSEY. (Philadelphia: The American Folklore Society, 1952.) xii + 110 pp. $4.50.

There is no equivalent to this bibliography in Britain. Indeed, there is no equivalent in Britain to the American Folklore Society's "Committee on Folklore for Children and Young People" which, under the chairmanship of Dr. Dorothy Mills Howard, is responsible for this volume. Fortunately its scope is "international rather than national, for provincialism in folklore or in education has no place in our life to-day," and the bibliography lives up to its claim. The entries may concern only works written or translated into English, and American editions may be cited in preference to British ones, even when the book emanates from Britain, but it does list a fair number of titles which have only received English publication, and it is certainly of equal value to students on either side of the Atlantic.

In the United States the colloquial use of the term "folklore" tends to cover a wider field than it does in Britain. The present work confines itself to "Folk Tales," "Folk Rhymes, Folk Songs, and Singing Games" (curiously, the weakest section), "Legends and Sagas," "Folk Arts and Crafts," and "Literary Uses of Folklore" (stretching from Ruskin's *The King of the Golden River* to the recent children's novels of J. R. R. Tolkien). Social custom has not been included. Each title is very fully annotated, perhaps too fully, the length of the annotation being no guide to the value of the work described; and it could be that a teacher receiving this book as an introduction to folklore would still be left wondering where she ought to begin.

P. O.

Gasslbrauch und Gasslspruch in Österreich. ILKA PETER. (Otto Müller Verlag, Salzburg, 1953.) 366 pp.

In this admirably detailed and well-documented study Frau Peter has set down the results of intensive personal research into one particular village custom in Austria which, though somewhat less widespread than formerly, is still observed in most regions—the practice of "Gasslgehen" or "Fensterln," that is, the making of nocturnal visits by the young unmarried men to the windows, or even the sleeping-quarters, of the neighbouring "Weiwaleit" (*Weiberleut* = womenfolk). Frau Peter stresses the fact that this custom, which in no sense argues a conscious laxity of morals among the young people, has evolved as a kind of counter-balance to the extremely rigid etiquette of daily intercourse between the sexes which prevails among the Austrian peasantry, and has developed into a species of social pastime, governed by strict rules which show a curious blend of hardihood and delicacy. When it is merely a case of a young man profiting by this one available opportunity of intimate conversation with his chosen sweetheart, the ceremonial aspect of the visit is usually confined to formulae of greeting and farewell, and Frau Peter has accordingly concentrated her researches on the second type of "Gasslgehen," where a group of young men go round, often to several farms in one night, trying at each in turn to rouse the sleeping girls and obtain a friendly reception. Here the communal and semi-anonymous nature of the visit creates an impersonal atmosphere and the "ritual" element predominates. This shows itself chiefly in the "Gasslreime" or "Gasslsprüche"—primitive stanzas chanted in a specially disguised tone of voice by the man and occasionally sung in answer by the women. The themes, and frequently the actual wording, are traditional. Many of the motifs go back in fact to medieval times —the extravagant "love-greeting," the lying tale, with imaginary accounts of fantastic journeys and of other marvellous or grotesque happenings, the biting *fabliau*-like satire against doctors and clerics, and so forth.

Although Frau Peter's field investigations were confined to the Pinzgau region, she adds a brief account of the custom as it prevails elsewhere in Austria, and rounds off her exhaustive survey with a large selection of *Gasslreime* noted in the various regions.

R. C. H.

La Dansa a Catalunya, Vol. II. AURELI CAPMANY. (Enciclopèdia Catalunya Biblioteca per a L'Estudi de Catalunya, Valencia i les Balears. Barcelona, 1953.) 148 pp., illustrations, diagrams, sketches, music notations, facsimile.

This fascinating little book grips the reader from the start. It gives a general historical and geographical survey of Catalan folk dances from Iberian times to the present day. Written twenty years after Vol. I, the author's vast knowledge of his subject has broadened, as reflected in his simple descriptive style. At the age of 84, Sr. Capmany still lives an active life of research and devotion to folklore. He has spent some 67 years of collecting and teaching of dances, songs and legends of his country. One of the enthusiastic pioneers of Catalan Renaissance, Sr. Capmany is well qualified to discuss the Contrapàs Llarg (long farandole type of dance, some 420 bars long) from its pagan religious ceremonial to its evolution in Christian churches, as a song-dance, led by priests. The theory advanced is that this method ensured the teaching of Holy Writ to the unlettered. The music and text of "Christ's Passion," printed in 1845, are reproduced, together with the step notations of the same period, to help the real "Contrapasistas." These last are most complicated and meant for experts.

The decline of the Contrapàs into four stages of decay to its present form of Sardana (a favourite social round dance) is explained, with music, instruments, costumes and local customs. Other groups of dances explained are the *Ball Plà* (smooth longways couple dance as opposed to hopping dances) as danced in Lladurs, Sort, Pallars Bellvei, and the *Ball Cerdà* (closed ring dance, from which the Sardana is derived), as danced in Matala, Lloses and the Sèu d'Urguell, and in Roussillon and Spanish

Catalonia. The distribution and notations of dances from both sides of the frontier are a great help to the student who can, with the aid of the sketches and diagrams, learn several folk dances, provided of course that he has previous knowledge of dances of the region, for the style is quite peculiar.

Historians would delight in the vivid pictures of social customs given by Sr. Capmany, which throw light on the country over the last hundred years.

Although the book is written in Catalan, it is easy to read, and will undoubtedly inspire others to follow the lead given by Sr. Capmany, in tapping this rich field of living folklore before it is contaminated and distorted by biassed writers who do not possess the calibre and altruism of Aureli Capmany.

L. A.

Setesdalsmelodier. O. M. Sandvik. (Grundt Tanum, Oslo, 1952.) 64 pp.

The leading expert of Norwegian folk music, Ole Mörk Sandvik, has written several works—from articles like "Folkemusikken paa Hadeland" (*Hadeland bygdebok* IV, 1953, 749–53) to weighty books like *Østerdalsmusikken* and *Folkemusikk i Gudbrandsdalen*—dealing with the different genres of folk music in one certain part of Norway. As this country with its mountains and valleys presents small isolated areas with characteristic musical and linguistic dialects, it is a natural and practical method and offers a good opportunity of studying the local features of the musical idiom.

In this little book with tunes from Setesdal in the southernmost part of Norway, the repertory has been collected from several men and women, but most of it from Svein Tveiten, of whom a congenial and sympathetic portrait is drawn. The repertory comprises a score of real ballads, about 50 "stev" (four-line lyrics), and as core of hymn tunes with the folkloristic alterations which appear in the variants rooted in tradition from before the time of church organs and harmoniums. The most interesting tune is perhaps ballad No. 8 (a variant of the Svejdal ballad, with Eddic roots), because six stanzas are noted, which enable us to study the variation of the melodic formulas from stanza to stanza. Very few ballad tunes have been taken down in that way before mechanical recording became common.

The tunes, however, are not recently collected; the trips to Setesdal, during which Dr. Sandvik took them down, began already in 1916. And Dr. Sandvik points out that the melodies bear a more archaic stamp than the tunes in Landstads classical edition (1853) and others of the first collections. Yet, this fact is not only the merit of Svein and his fellows, but also (and we believe, more) the merit of the unprejudiced and sober-minded collector, who has had no wish to alter rhythm or melody in order to obtain tonal, civilised-looking romance versions.

In his notes to the melody edition, Dr. Sandvik places the tunes in their relations to the other Scandinavian traditions and to old sources, especially dealing with the "new stev" rhythm (| : ◡◡◡—◡◡◡◡—◡ : | | : ◡◡◡—◡◡◡◡— : |) which may be related to Scottish folk tunes and perhaps originates from that country, though its history and its more or less clear analogues in old church music have not yet been explained.

The little book combines a carefully reproduced local repertory and competent remarks, and in this way takes its natural position beside the more comprehensive investigations of the experienced Norwegian scholar.

E. D.

Chansons populaires des provinces belges. Volksliederen der Belgische provinciën. Ernest Closson. Vol. II. (Schott frères, Bruxelles, 1953.) grand in-8°, mus.

Le regretté Ernest Closson avait préparé un volume II à ses *Chansons Populaires des Provinces Belges*, qui ont connu 4 éditions de son vivant. Il vient de sortir de presse, et tous les amis du défunt se réjouiront de cette publication.

Le livre contient 51 chansons flamandes et 51 wallonnes harmonisées plus librement

et classées en chansons religieuses (10 fl., 5 w.), de circonstances (4 fl., 4 w.), narratives (8 fl., 17 w.), d'amour (10 fl., 5 w.), comiques et satiriques (10 fl., 6 w.), de métier (3 fl., 4 w.), enfantines (3 fl.), à danser (2 fl., 8 w.), locales (1 fl., 2 w.).

Les textes sont donnés en entier, et non plus fragmentairement. Tous sont traduits dans l'autre langue nationale, mais les traductions ne sont pas chantables. L'orthographe des anciens textes flamands n'a pas été unifiée: c'est peut-être un tort.

Dans l'ensemble il y a progrès sur le premier volume. Il n'y a pas d'inédits sauf deux chansons wallonnes, dont l'une, le n° 32, notée à Ath n'est guère folklorique, et la 2°, notée à Jumet en dialecte, est une chanson de maumariée grossière et sans caractère.

Les renvois bibliographiques sont mieux soignés, les notes musicologiques sont moins riches, et c'est dommage; il y a de plus, dans la partie wallonne surtout des redites qui ne s'imposaient pas, bien qu'elles introduisent des variantes de chants déjà donnés dans le volume I: ce sont les n° flamands 8, 13 (= I, 44) et 42 (= I, 100), les nos wallons (= I, 136), 16 (= I, 147), 17 (= I, 150), 22 (= I, 151), 37 (= I, 178). Car contrairement à ce que pensait M. Closson, il y a beaucoup d'autres chansons, surtout enfantines, qui auraient pur prendre place dans son nouveau recueil avec une fine harmonisation comme lui seul les réussissait.

Les sources de l'auteur sont celles du premier volume, renouvelées par les apports dus aux publications de la Commission Nationale Belge de la Vieille Chanson Populaire, dont lui-même fut longtemps le président: il doit cette fois la plus grande partie de sa matière à J. Bols pour la partie flamande et A. Libiez pour la partie wallonne. En vue d'une réédition future signalons à l'éditeur que le t. III d'A. Libiez n'est plus inédit, et qu'il est accompagné d'un volume de notes par A. Libiez et R. Pinon.

R. P.

Les Cent Millors Cançons Populars. JOAN AMADES. (Editorial Selecta, Barcelona, Second edition, 1953.) 318 pp.

This new edition of Joan Amades' Catalan Songs, first published in 1948, is a nice, dumpy little book packed full of good tunes as un-Spanish as they are un-French.

The idea dies hard that Catalan is a dialect of Spanish or French, or a mixture of both. Tourists (and even folklorists!) uncertain on this point could not do better than look at, or better still listen to, some Catalan songs: the language in some ways more truly a child of the Latin parent than are its great neighbours, and the melodies of such distinctive character that when a French or Spanish tune creeps in they are as conspicuous as the proverbial black sheep.

Undoubtedly some of the flavour of these songs goes back to the Greek influence as long ago as 500 B.C. which, preceding as it did the Roman, has proved strong enough to survive in the folk music and the Sardana has definite kinship with Greek folk dances.

Most of the melodies would sing well unaccompanied for they stand up strongly without harmonic support; many have what one can only call the "out-door" feeling.

They range from gay and tender children's songs like La pastoreta to such great songs as the justly famous carol, Cant dels Ocells. Amades tells us in his preface that there are few comic songs for the very good reason that these are usually musically poor. Ancient ballads are well represented and there is a wealth of stories.

Putting so much into so compact a little volume has its disadvantages and Spanish music printing is not distinguished for its clarity: dotted notes are often not clear. Apart from this, and the banal frontispiece, it is an attractive song book, and probably the most comprehensive collection as yet published. Catalan songs are valuable as much to those who care about good tunes as to those who want to search further and diagnose the sources of these ample phrases, the use of F♯ and B♭ in an otherwise white-note scale, tunes moving within a 7th or a 5th, a variety of rhythms and the delightful art of tune-building with phrases going straight up and down the scale.

V. K.

Anthologie des Chants Populaires Franco-Canadiens. JOSEPH CANTELOUBE. (Durand et Cie, Paris, 1953.) 133 pp.

Poursuivant le but louable qu'il s'était proposé de mettre à la disposition des jeunes un répertoire important d'authentiques chansons françaises. M. Joseph Canteloube vient d'ajouter aux 4 volumes précédemment parus chez Durand et Cie à Paris sous le titre: *Anthologie des chants populaires français*, un 5e volume consacré au folklore franco-canadien. Le choix des chants—150 environ—est judicieux; le collecteur a puisé dans les recueils déjà existants, dans Gagnon, dans Marius Barbeau (*Le Romancero* at *l'Alouette*) dans la *Revue des Archives de folklore* de Québec, etc. Nous n'ajouterons rien sur la valeur et l'authenticité de ces beaux chants qui ont fait déjà l'objet d'études antérieures.

M. Canteloube dans sa préface craint que certains chanteurs canadiens trop habiles puissent être comparés à quelques "cabotins rustiques" qu'il a connu chez nous. Qu'il se rassure; les St. Laurent, les Repentigny, les Ouellet, paysans illettrés, au répertoire immense, étaient d'étonnants chanteurs. Il suffit pour s'en convaincre de les avoir entendus dans la survie vocale que leur assure le disque phonographique. Nous avons dû posséder autrefois de semblables chanteurs en France, au temps où la chanson vivait vraiment.

On peut regretter que M. Canteloube n'ait pas cru devoir indiquer pas plus dans ce 5e volume que dans les précédents, les sources où il a puisé.

M. B. d'H.

Panayot Pipkov. ANDREY ANDREEV. (Bulgarian Academy of Science, Sofia, 1952.) 52 pp.

A short biography of Pipkov (1871–1922). The general introduction to the musical scene in Bulgaria at the end of the last century and the beginning of this one is interpreted in accordance with the trends of events in recent years in Bulgaria. Pipkov, son of a versatile musician, himself a versatile figure and pioneer in the field of music, emerges as a likeable man, a musician of integrity, steeped in the musical tradition of his own people. His chief merit rests in his having been one of the first composers to draw upon the wealth of Bulgarian folk music for the purposes of "art" music.

E. V. de B.

Tiszán Innen, Dunán Tul. 150 magyar népdal. Szerkesztették Borsy István és Rossa Ernö. ("Near to the Tisza, Far from the Danube." 150 Hungarian Folksongs. Edited by István Borsy and Ernö Rossa.) (Zenemükiadó Vállalat, Budapest 1951.)

Gyöngyvirág. 92 magyar népdal. Közreadja Bárdos Lajos. Lily of the Valley. 92 Hungarian Folksongs. Published by Lajos Bárdos). (Zenemükiadó Vállalat, Budapest 1952.)

Rozmaring. 91 magyar népdal. Gyüjtötte és közreadja Kiss Lajos. (Rosemary. 91 Hungarian Folksongs. Collected and Published by Lajos Kiss). (Zenemükiadó Vállalat, Budapest 1952.)

Very attractive little volumes that would fit the waistcoat-pocket. Each contains a good handful of folk melodies, representative samples from the harvest of earlier and quite recent collecting expeditions. Apart from popularising the musical patrimony of the nation, their intention is to complement the work of the music-classes at schools, and to provide performing material for youth-club choruses. The staff notation is supplemented with tonic-sol-fa syllables, and there are useful hints, descriptions, and analyses in the Foreword and marginal notes contributed to each volume by its editor.

J. S. W.

Bŭlgarski narodni pesni za Rusiya i Sŭvetskiya Sŭyuz (Bulgarian Folk Songs connected with Russia and the Soviet Union), compiled by I. KACHULEV. (Bulgarian Academy of Sience, Sofia, 1953.)

As Russia has played so important a rôle in the history of Bulgaria it is not surprising that there should be a large body of traditional songs in Bulgaria on the subject of Russia and the Russians. This volume gives a selection of over 80 of these songs with full texts. They are taken from various sources—from collections dating back to 1855 down to songs taken down from Bulgarian traditional singers as late as 1952. They are arranged in date order, according to subject or event referred to in the text. They include many beautiful melodies, very varied in both style and rhythms. In the later songs, the character of the melodies is older than that of the texts.

E. V. de B.

A Garland of English Folk Songs, being a Collection of Sixty Folk Songs. Collected and edited by FRANK KITSON, with Pianoforte Accompaniment by ALFRED MOFFAT. (Ascherberg, Hopwood and Crew, London.)

The re-appearance of this collection, which has been for some time out of print, is welcome. It contains no songs which are not to be found in other collections, but one of the aspects of the present interest in folk song is the desire to become acquainted with several versions of a song, and this collection will be a boon to singers who wish to ring the changes. "The Cruel Sister" (p. 26) is a particularly fine version of the ballad. Mr. Moffat's accompaniments are simple and unobtrusive.

M. K.

Sing Care Away. Book 4. Fifty-eight English Folk Songs collected and arranged by CECIL J. SHARP, selected by MAUD KARPLES. (Novello & Co., London, 1952.) With pianoforte accompaniment, 8s. Melody edition, 3s.

For half a century Cecil Sharp's folk songs have been part of the staple musical diet of the young generations growing up in England. The songs in this new publication with Cecil Sharp's masterly pianoforte accompaniments have all been published elsewhere, but it is most convenient to have fifty-eight of Sharp's best loved songs in one book. The melody edition is in a handy form that fits into a fair-sized pocket and is especially welcome.

D. N. K.

Ten Indian Folktunes for Solo Descant Recorder. PRABHAKAR CHINCHORE and IMOGEN HOLST. (Society of Recorder Players, No. 19, Schott & Co., London.) 1s. 6d.

This is a set of delightful village tunes taken down from a man who is really well versed in Indian music by a Western expert inspired by a genuine love for the music of India.

The fact that they are given for the recorder is a great advantage, because when played on the piano Indian tunes immediately lose the very distinct flavour that only self-created notes can carry.

The first tune, although at home in the Punjab, has a distinct affinity with grass-cutter songs from Nepal (not to speak of faraway Kentucky). In others, as for instance the third, the ascending scale is pentatonic as so often in the hills, but in descending it fills up the gaps, perhaps an indication that after all the flute does have a close kinship with the human voice which loves to go down in steps.

The play on possible variations in the time of six, namely, three times two, and two times three, is something very characteristically Indian and crops up more than once (in Nos. 5, 7 and 10).

This is altogether a very attractive and useful introduction to a so far much neglected aspect of Indian music.

A. A. B.

Catalogues prepared by CIAP. (1) *Collection Phonothèque Nationale, Paris;* (2) *Collection Musée de l'Homme, Paris.* Series "Archives of Recorded Music." UNESCO, 1952.

Before the war, CIAP published an international catalogue of folk music collections, intended for general information. They are now attempting, as part of a scheme sponsored by UNESCO, a series of much more detailed volumes which aim to catalogue eventually "all the original records executed or conserved in inventoried collections." The pattern of the catalogues is laid down by CIAP. They are designed so that they can easily be brought up to date and, by a careful system of abbreviations (easily mnemonic for the most part), given a modicum of patience, a great deal of information is offered in a very small space both regarding the content and technical aspects of the records. All information is given in French and in English.

The first catalogues to appear deal with two important collections in Paris. In each a general introduction gives a useful history of the institution with notes on the main features and value of the collections.

The Musée de l'Homme catalogue describes over 1,000 recordings, mainly of African music, including the hitherto unknown music of French Congo pygmies recorded during the Ogowe-Congo expedition to French Equatorial Africa in 1946. There is also a brief account of the Museum's collection of 600 cylinders, dating back to 1900—these are clearly of mainly scientific and historical interest but it is good to know they exist.

The records are listed numerically and grouped according to the various individual collections, which are in chronological order. The intention of the organisers of the series that each catalogue should contain an alphabetical index to regions and types of music has not in this case been realised, but as the recordings are mainly from Africa and the running titles on each page give a rough guide to region, this is not a serious difficulty. A proportion of the museum's later recordings are available commercially and one is glad to note that more of these special publications are to follow.

The catalogue of authentic folk music recordings which form part of the Phonothèque Nationale and the Musée de la Parole of the University of Paris (including the collections dating from 1911 of their predecessor, the Archives de la Parole) gives details of 4564 recordings. This is indeed a very fine collection of folk music from all over the world, assembled, as the compiler states, "through the combined resources of various expeditions in France and abroad, studio recordings, the reproduction of loaned records, and through gifts and exchanges." Whereas the Musée de l'Homme is mainly African, the present collection is especially rich in European music and its most important original recordings are from the various regions of France itself. There is here a useful index of countries and regions.

M. S.

Narodne igre (Folk Dances), Vol. VII. Lj. and D. Janković. (Prosveta, Belgrade, 1952.) 311 pp.

Dvadecet narodnih igara (20 Folk Dances). Lj. and D. Janković. (Glavni Odbor Saveza Sindikata za Srbiju, 1949.) Pp. 72 + 16.

"Neke Karakteristike orskih igara u Srbiji" (Some Characteristics of kolo dances in Serbia). Lj. and D. Janković. Offprint from the *Journal* of the Ethnographical Museum in Belgrade. (Belgrade, 1953.)

One more large and two more slender volumes are added to the already prolific output of Professors Lj. and D. Janković.

If this notice—particularly on *Narodne Igre,* Vol. VII—is disproportionately short, this is only because the tributes paid to the imaginative scholarship of previous volumes apply equally, but do not need to be repeated in full. The initial theoretical section—this time on the problems of collection and study of dances and the system of annotation worked out by the authors—is short and penetrating. It is most gratifying to find in this volume so full an English résumé of this section and of the introductory remarks to the dances and music which follow.

The second book (20 Folk Dances) is a comparatively slender volume giving 20 dances on the same model and with an introductory explanation of the system of annotation used. No English résumé.

The last ("Neke Karakteristike . . .") is a succinct consideration of the forms, the variety of steps and the types of kolo dance to be found in Serbia. Here again there is a useful English résumé.

E. V. de B.

PERIODICALS AND ARTICLES

Toyo angaku Kenyu. Journal of the Society for Research on Asiatic Music. No. 10–11. (Tokyo, December, 1952.) Japanese 107 pp. English 21 pp. 50 cents.

The Musical Bow of the Vunun Tribe in Formosa and Suggestion as to the origin of the Pentatonic Scale. TAKATOMA KUROSAWA. (Japan Music Institute, Tokyo University, Meguro, Tokyo, Japan.) 100 pp. illustrations.

Japanese Music. HIDEAO TANAME and GENJIRO MASU. (Japan Music Institute, Unesco Nippon. 6 2-Chome Otemachi Chiyodaku, Tokyo, 1953.) English 70 pp. Japanese 55 pp. with illustrations.

Only those who can read Japanese will have the full benefit of the Journal of the Society for Research on Asiatic Music. The principle of giving a resume of the articles in English is excellent, but except for the full-length extremely technical article by Tadao Osamai on "Twice Intermediate Tuning" (a very ingenious method of dividing the octave into 7 or any other number of equal intervals) the English text—which leaves out all musical examples—is too short to give sufficient information on the subjects treated. The very short notes on the pictures also serve only to whet one's curiosity.

It is fortunate that the article on *The Musical Bow of the Vunun Tribe in Formosa* of which the Journal for Research in Asiatic Music only gives the barest outline, has been published as a separate pamphlet by the Japan Music Institute.

Some time ago a set of twelve ten-inch records of Formosan music was published and the quite astonishing music made by the Vunum tribe was a complete riddle. Sometimes it sounded like negro spirituals, sometimes as in a record called "pasipot-pot" it created quite unfamiliar effects by a haunting, extremely weird progression of long drawn notes in harmony like a chorus of distant fog-horns. A collection of short notes on the records left one very much in the dark. The detailed article of Takatomo Kurosawa, who was largely responsible for the recording expedition, is therefore all the more welcome.

The explanation of the pasipot-pot record is in line with what Dr. Kunst propounds in his *Sociologische Bindingen* (see p. 73 of this Journal). As could be guessed from the mere hearing, the extraordinary performance has a strong ritual and magical purpose. Takatoma Kurosawa says "The rites of sowing millet are the most sacred for the Taksago tribes. On that occasion, first of all, six men are chosen who must have experience in skull hunting and be owners of good reputations, and moreover all members of their family must be free from disease and death during the year. After a few days religious purification they participate in the rite."

The ritual services commence by their turning all arm in arm slowly round the millet seed placed on the caroer belonging to the house which had enjoyed the richest harvest in the preceding year, in the meantime singing chordal song to purify the seed. The chords vary constantly making fourths, thirds, fifths, etc. They say that the harvest of millet is specially rich when their chorus sounds perfect and sublime. This belief is also common among the Tso and the Ami tribes adjacent to the Vununs. The article contains one or two more such valuable ethno-musicological data. The author's real aim, however, is the propounding of a theory of the origin of the pentatonic scale which he builds on data observed among the Vununs and their use of the musical bow. He accepts the widely-held opinion that the pentatonic preceded the diatonic scale, at least in Greece and probably

in Agyot and Assyria, but he rightly rejects the mathematical explanations of its origin. He looks for a practical explanation of its coming into being, which he thinks he has found in the living practice of the Vununs. In the section dealing with the Vunun manners and customs, the author makes it clear that these tribes live in the interior of Formosa in quite inaccessible places, and are millet cultivators, hunters, and, originally, head-hunters. Several songs connected with the different stages of head-hunting are still known among them.

The survey of 25 villages showed that they all had the musical bow and all but one the jew's harp. Only 11 had the vertical flute, 10 the nose-flute, 12 had bells and only one village a pentachord or psaltery. The musical bow is an instrument for the men, the jew's harp for the women. They are never used for accompanying songs or dances. The flutes are also the prerogative of the male members of the tribe and are played at certain stages of the head-hunting ceremonies, never for amusement.

The Vununs have—as can be heard from the records—a very strongly developed harmonic sense, fifths, fourths, thirds, in short what Mr. Kurosawa calls "chordal" singing, but quite plainly not influenced by any visiting or settled missionary. The author points out that the only traceable foreign influence in Formosa is Chinese and that the common chord and its inversions are not found in Chinese music.

In the second part of his article the author describes the musical bow as the ground of the development of the system of chords and of the pentatonic scale.

The characteristic of the musical bow playing—as of course of the jew's harp—is the playing with harmonics. They are extremely faint, but the Vununs have trained their musical sense in that direction. Each boy has, so to say, his own signature tune, and the girl recognises that when he serenades her and comes out or stays away as the case may be. The conclusion the author draws is that, as the musical bow gives the natural harmonics, the octave, fifth, fourth and third, these are the notes naturally chosen when they compose songs which subsequently leads naturally to these notes being combined into chords. The harmonics also furnish the basis of the pentatonic scale (without the second and the seventh).

It seems that in his article Mr. Takatomo Kurosawa has certainly discovered one of the roots of the pentatonic scale, a very valuable discovery indeed and one well worth keeping in mind wherever one meets it. In our own culture the first formative stages of scales are so far behind us that their history is often guesswork. Seeing, however, the great importance the musical bow had in ancient Israel and the neighbouring countries, the possibility that our pentatonic scale may have had a similar origin cannot be ruled out altogether.

It is immensely valuable that Japanese scholars have come forward to give an account of the very highly developed art of Japanese music. The booklet, *Japanese Music* is published together with a set of genuine records (Columbia Records, Japan) which makes it doubly valuable. There are seven records altogether A 2001 A.B.–A 2007 A.B. covering the field from the oldest liturgical music with Indian and Chinese connections to children's songs, one accompanying a game that is a first cousin of our Oranges and Lemons (unfortunately with an added piano accompaniment "for the purpose of making the song appeal to modern people." Fortunately that crime has only been committed in respect of the last two songs, the children's game and a lullaby. The booklet consists of two parts, the first on the character of Japanese music which suffers rather from an often quite unintelligible English. The second part—the bulk of the book—is much easier to follow and gives most valuable and ostensibly reliable information about the history of the different forms. A serious blemish is the number of printing mistakes all through. That is something that may perhaps be rectified in a future edition, because it is to be hoped that more editions will follow. Text and records are quite indispensable to anyone who wants to know what is behind the various forms of the art of music in Japan and both should be made widely available outside Japan.

A. A. B.

The African Music Society Newsletter. Vol. 1, No. 5. (Johannesburg, June, 1952.)

It is only a few years since Mr. Hugh Tracey founded at Johannesburg, the African Music Society. From small beginnings the Society has grown with gratifying rapidity and even a cursory glance at the latest issue of the *Newsletter* shows how far it has progressed towards its ideal of being the centre of research and exchange of information for African music over the whole continent. We can read of music from down south in the Transvaal and Swaziland, up the centre of Africa in Northern Rhodesia and the Belgian Congo, over to the west represented by the Ibo, the Gold Coast and Nigeria: while the excellent photographs extend the survey to Kenya, Nyasaland and Portuguese East Africa. One could not wish for a more comprehensive review.

Much of the contents is descriptive. The editorial develops the theme that African music changes with and is related to the ebb and flow of social change, and that to demand as a primary virtue that African music should be "capable of development" is a misconception of the function of tribal musics—a point worth pondering. There is a heartening account of Alan P. Merriam's extensive photo and sound recording tour in the Congo and West Africa under the auspices of l'Institut pour la Recherche Scientifique en Afrique Central. African music is badly in need of the data provided by expeditions of this sort in most parts of the continent. Not till we know details of the music representing tribes all over Africa shall we be able to answer many of the musical problems awaiting solution. Mr. Alec Nkhata appeals to his fellow-countrymen to start music clubs for the encouragement and preservation of traditional music. "Everywhere in Bantu Africa," he says, "the Africans are losing interest in their own music. This is very noticeable in the towns. . . ." In these days of the new Afro-European High-life, Makwaya and Cheta music, this is a welcome move and we wish it all success.

Space is also allotted to work of a more critical and scientific nature. M. Henri Pepper contributes a technical article on the tuning of an Ibo xylophone, giving also the music score of some of the Abigolo dance music. It could be wished that both in these scores and in the scores of the north Gold coast songs (pp. 40–42) a time-line had been included: for instance, a gong-song or handclap pattern written above the music score would give us the fundamental rhythm on which the piece is built. To write African music without a time-line of this sort is rather like writing European music without any bars at all.

Nearly everyone in Africa who has the interest to study African music is there for some other reason, and does his music research in his spare time. It is much to the credit of the members of the Society that in spite of this handicap they are steadily gaining the information and through the Society's *Newsletter* are able to create an ever-widening interest in a music whose study and appreciation is long overdue.

A. M. J.

Revista de Folklore. Segunda epoca, No. 1. December, 1952. (Ministerio de Educacion Nacional, Bogota, Colombia.) 258 pp.

Revista Musical Chilena. No. 43. September, 1952. (Universidad de Chile, Santiago, Chile.) 171 pp.

Nuestra Musica. Revista Trimestral. No. 26. 2nd Quarter, 1952. (Mexico, D.F.) 159 pp.

The *Revista de Folklore* has now become the journal of the new Instituto Colombiano de Antropologia, created in September, 1952. In a foreword, the Institute's director, Dr. Antonio Andrade Crispino, indicates that the review is to be devoted to folklore investigation in which "everything should be tracked down, recognised, verified, in its depth and extent—the old and the new, things from here, there and everywhere, all that can serve as an aid to more complete understanding of the life of the American folk, at once so full of the new and the archaic, of confidence and collisions, of agonies, rebirths and profound dramas. . . ." The longest contribution is a lyrical 80-page essay by the

Mexican folklorist Enrique Perez Arbelaez, on the folklore of the "cradle of the *porros*," the Department of Magdalena, in Northern Colombia. "Folklore" here is interpreted in the generous sense indicated by Dr. Andrade Crispino, and it embraces the geography, the plant life, the ornithology, etc., of the territory, as well as the hunting and fishing techniques, handicrafts, and such. The essay is half over before we reach the myths, proverbs, tales, songs and dances of the mainly-mestizo Magdalenians. The only music described is that of the *porro*, the popular accordeon-accompanied song-type whose influence has spread through such of the Caribbean area, and whose composers range from mule-drivers to "distinguished dentists." Some readers will wish the article had been half as wide in scope and twice as full in detail. In the same issue, Juan de Dios Arias has written an interesting essay on children's game-songs, word-formulas and tongue-twisters from mountainous Bucaramanga where, so pervasive is Hollywood's influence, little girls, inviting their friends to play, say: "Vamos a tarzaniar."

The issue of the *Revista Musical Chilena* under review is a special number devoted to folk music, and particularly to negro music. Part of Hornbostel's well-known pioneer study, *African Negro Music*, is translated and summarised, and a lengthy extract is given of Fernando Ortiz's most valuable *Preludios Tecnicos de la Musica Afrocubana*. Daniel Gray has interesting things to say about Hollywood's increasing use of authentic African music in films with a jungle setting. A translation of an article by George Herzog on speech-melody and primitive music, and a short study by Carlos Lavin on the Argentine *vidalita* and the Chilean *vidalay* (illustrated by examples taken mainly from the flute-playing or singing of miners, which appear to contain authentic reminiscences of aboriginal music, both Quichua and Araucanian) are also included in this enviably generous and elegant periodical.

Negro music, particularly that of Cuba, is also featured in the Mexican magazine, *Nuestra Musica*, in a lengthy article by Adolfo Salazar, which is in effect a handy précis of Fernando Ortiz's two impressive volumes entitled *La Africania de la Musica Folklorica de Cuba*. The same issue contains an extremely well-documented article by Vicente T. Mendoza called *Musica en el Coliseo de Mexico*, a historical sketch of the *tonadilla* in Mexico, the popular stage musical diversion of the period 1750–1810 or thereabouts, which had such a profound effect on the folk music of the Latin American continent.

A. L. L.

Journal of the English Folk Dance and Song Society, Vol. VII, No. 1, December, 1952. (London.) 57 pp.

This issue offers the usual balanced programme of articles on music and on dance. The new Editor, Miss Sara Jackson, Librarian of the Society, is to be congratulated upon having assembled an unusually readable set of articles.

On the side of dance, but not without musical implications, are Maud Karpeles's *obiter dicta* of Morris men which should be read by all folk dance accompanists; Hugh Thurston's bibliography of country dance books; the text of the newly-collected Symondsbury Mummers' Play; and concerned with dance, play and ballad Elizabeth Swann's masterly assembling and appraisal of material on Robin Hood.

Two articles of special musical interest should be mentioned. Violet Alford in "Rhythm in the Basque Pastorals" adds to her notable contributions in this field the fact, hitherto unstressed by other writers, of the continued use of singing throughout this seven-hour open air play, and of the dependence of all the participants upon a basic rhythm which controls the singing and the stylised movements. Several airs are included, but there is no detailed analysis of the rhythm. Albert B. Friedman compares with current traditional English wassail songs a set of words collected from Staffordshire singers by Bishop Percy in 1760, which is found among his unpublished papers at Harvard University. The verses contain interesting allusions to ancient wassail customs—the bearing of the *Lebensrute*, a "silver napkin upon a golden spear," the waving of green branches; and the inclusion in the group of a child called "Lucy Green," a corruption

of "the leaves so green." May she not be a cousin of Jack in the Green, and not, as the writer suggests, a rationalising of the words of the song? It is to be hoped that further search among these papers may add to this pleasant picture of Percy as collector.

Readers will await with interest the results of the new collection programme of the British Broadcasting Corporation, as announced in the *Journal*.

E. K. W.

Jahrbuch des Österreichischen Volksliedwerkes. Geleitet von LEOPOLD NOWAK, LEOPOLD SCHMIDT, RAIMUND ZODER, Bd. 1, Wien, 1952, 79 S., Bd. 2, ebd. 1953, 152 S., im Selbstverlag des Bundesministeriums für Unterricht.

Dans les conditions particulièrement difficiles de l'après-guerre, on a repris, en Autriche, les recherches sur la chanson populaire et sur les moyens d'en recueillir les manifestations. Avec le nouveau Österreichische Volksliedwerk (Président: Dr. K. Lugmayer), il s'est formé une organisation qui, subventionnée par l'Etat, a déjà publié deux annuaires importants pour les années 1952 et 1953. Cette nouvelle publication autrichienne prend la succession de la revue "Das deutsche Volkslied" qui, après le guerre, avait continué à paraître sous le titre de "Volkslied, Volkstanz, Volksmusik." Le nouvel annuaire, que l'on peut considérer comme représentatif des recherches effectuées en Autriche sur le chant populaire et sur les moyens d'en recueillir les manifestations, renferme des comptes rendus détaillés sur les activités courantes, ainsi qu'une bibliographie complète, dans laquelle on relève aussi des oeuvres inédites (par exemple des thèses). Les matières se répartissent également entre le texte et la musique, de même qu'entre les questions d'ordre actuel et les questions d'ordre historique (le plus souvent ne concernant que l'Autriche), ce qui donne à ces deux annuaires une apparence bien équilibrée.

Il semble régner une grave pénurie de jeunes auteurs, car on ne relève que des noms déjà très connus, tels que: H. Commenda, A. Dörrer, V. von Geramb, H. Korak, K. M. Klier, G. Kotek, L. Kretzenbacher, I. Peter, L. Schmidt, R. Zoder). Le seul nom nouveau est celui de F. Zagiba, qui a publié un ouvrage sur: "Der strukturelle Charakter des slowakischen Volksliedes." Les ouvrages de K. Horak (Balladen aus Tirol), de K. M. Klier (Österreichische Pilotenschlägerlieder), de G. Kotek (Eine lebendige Volksliedlandschaft in Niederösterreich), de R. Zoder (Musik als Ehrung) témoignent particulièrement de l'activité des prospecteurs, laquelle est stimulée par tout ce que l'on peut encore trouver de précieux dans les différentes régions de l'Autriche. L. Schmidt et L. Kretzenbacher traitent de façon traditionnelle les légendes et ballades de forme mixte, tandis que A. Dörrer, s'appuyant sur de vieux livres de cantiques, se livre à d'importantes réflexions sur le changement de répertoire dans les chants ecclésiastiques du Tyrol Méridional. Les deux ouvrages que renferme le 2ème volume de V. von Geramb et I. Peter présentent un intérêt fondamental. Le premier donne, du point de vue ethnographique, un aperçu vivant de l'évolution de la chanson populaire. Le second—"Steirischer Reiftanz"—est une description différenciée de la danse reposant sur une bonne observation, et il peut être pris comme modèle.

De la solidité, un travail assidu et une abondance de matières sonores donnent à ces deux annuaires un caractère remarquable et stimulant.

W. S.

Annuaire III (1949–1950) *de la Commission Nationale Belge de Folklore* (Brussels, 1952).

Jaarboek IV (1951) *der Nationale Commissie voor Folklore.* Vlaamse Afdeling (Brussels, 1953).

These two year books, which are mutually complementary, will serve to give the reading public some idea of the great amount of valuable work that has been accomplished in the field of folklore in Belgium in the course of the last few years.

The Walloon Year Book, which is published in French, begins with a survey of Belgian museums that are entirely or in part devoted to the subject of folklore in Belgium or

at any rate contain certain exhibits relative thereto. Then follows an account of all publications that have appeared between 1940 and 1950 dealing with Belgian folklore. This bibliography comprises no less than 1,348 titles. It was compiled by A. Marinus, Hon. Director of the "Service de recherches historiques et folkloriques du Brabant" and also a Vice-President of our IFMC.

The Flemish Year Book presents an article in memory of Professor Dr. Jan Gessler, of the University of Louvain, who was also a great folklorist, a Report of the activities of the Commission during the year 1951, and furthermore, as *pièce de résistance*, a bibliography comprising 566 titles of works which appeared—once more, all concerned with Belgian folklore only—during that same year.

Both these bibliographies are arranged according to the method of J. Meier and P. Hoffmann-Krayer as amended by the National Commission for Folklore and then approved for international use by the CIAP.

The material contained in these volumes is such that all students of the folklore of Belgium and the Netherlands will consult them with profit for many years to come.

J.K.

Ar Soner. La Revue du Folklore Vivant de Bretagne. Nouvelle série, n° 36–37, 39, 40–41, 43, 45, 46 (septembre, 1952–juillet, 1953).

On peut, à la lecture de ce journal, se rendre compte de l'importance du mouvement de renaissance régionale bretonne, qui porte sur les instruments de musique, la musique, le chant, la langue et le folklore en général. Disons qu'en général la "politique" défendue est, avec les moyens dont disposent les groupements bretons, la seule possible actuellement. Il est juste de dire que toutes les manifestations du folklore sont solidaires, et il est beau de voir les sacrifices consentis pour sauver la langue bretonne. L'écueil à éviter, c'est de faire du folklore une matière à spectacle et à déploiement de groupes: car il est plus que cela, il est une matière vivante intégrée au style de vie de la communauté, il est fonctionnel.

Signalone, parmi les articles sur le folklore musical: "Rigidité Ecossaise" (n° 40–41, pp. 6 à 7, et "Les notes d'ornementation" (n° 43, pp. 1 et 3), par E. Allain.

Dans l'ensemble cependant, la revue est plus militante et combative que scientifique, et ne donne que des matériaux assez pauvres et de seconde main.

Ajoutons qu'un supplément au n° 30, par Polig Monjarret et intitu-lé "Qu'est-ce que B.A.S.?" contient des mélodies et des notes, parfois intéressantes, sur "La musique bretonne" (pp. 15–18), dont il est permis de penser que certaines affirmations sont des vantardises ("la situation de la musique populaire bretonne peut être considérée comme l'une des meilleures en Europe, sinon dans le monde") ou des légèretés (les compositeurs de musique orale seraient des illettrés complets).

R. P.

Bulletin Folklorique d'Ile-de-France (Paris), XV, 1953, n° let 2.

Cette année le remarquable Bulletin que dirige Roger Lecotte publié, au point de vue qui nous occupe, une étude rapide mais intéressante d'Arnold Van Gennep sur "La chanson de la pelle: serait-elle d'origine liturgique?" J'ajouterai à l'information de l'éminent folkloriste que moi-même je la chante, l'ayant apprise de mes parents qui la tenaient d'un ami de la famille à Marchiennes (Hainaut). C'est une attrape que l'on propose à ceux qui savent un peu de musique. Il faut de plus ajouter aux localisations données Saint-Timothée (Beauharnais), au Canada: voir le *Journal of American Folklore*, 1920, n° 130, p. 310.

Citons encore une complainte de mardi-gras, avec musique notée (p. 147), d'autres chansons du carnaval (pp. 445, 446, 448, 450, 492), du roi des coqs (p. 482), du samedi-saint (pp. 482 et 492), de la Saint-Jean (p. 497), de conscrits (pp. 452, à 454), de la vie militaire (p. 464), mais sans la mélodie.

R. P.

Izvestiya na Instituta za Muzika (Journal of the Institute of Music), Vol. 1. (Bulgarian Academy of Science, Sofia, 1952.)

An excellent collection of articles of very varied interest, each one followed by a brief résumé in Russian and in French. Of outstanding interest are the articles by Katzarova of "Three Generations of Traditional Singers" and by Kachulev on traditional instruments. There are also a number of shorter notes, though without a résumé in a language more widely known than Bulgarian. The whole is prefaced by an account of the formation of the Institute of Music and the ground it aims to cover, by its Director, P. Stainov. Their first aim—the collection, preservation and publication of Bulgarian traditional songs—is of immediate concern to readers of this journal; and in this, one can only wish them well. It will be gratifying if the high standard of this first volume is maintained in subsequent volumes.

E. V. de B.

Journal of American Folklore. Vol. 65, Nos. 257, 258 and 259, and Vol. 66, Nos. 260 and 261. (Philadelphia, 1952–3.)

The latest issues of the *Journal of American Folklore* contain a number of articles on folk song.

Ruth Rubin contributes a readable article on "Nineteenth-century Yiddish Folksongs of Children in Eastern Europe" (No. 257, pp. 227–254), illustrated by a number of songs in the Yiddish with English translations. There is no music. The songs are classified under the headings of counting-out rhymes, play songs, marriage songs, number and cumulative songs, riddle songs, songs of work, songs of recruitment and songs of and for the very young. Mrs. Rubin relates the songs to their social environment. It will be seen that the majority have their analogues in other countries and one cannot therefore assume that they are necessarily the direct outcome of particular social conditions, but a few, particularly the songs of work (not work-songs, but songs about work), would seem to mirror the hard life which was the lot of children in the east European Pale of the nineteenth century.

In "Historic Truth and Ballad Truth: Two Versions of the Capture of New Orleans" (No. 257, pp. 295–303), Daniel Hoffman indicates a method of discovering some of the principles which influence folk imagery and imagination.

"Some Factors in the Diffusion of American Religious Folksongs" (No. 258, pp. 365–369) is by the late George Pullen Jackson whose recent death is a serious blow to a branch of folk music in which he had made a unique study. In this article, Dr. Pullen Jackson traces the migrations of American religious folk songs and gives data which may in part, if not wholly, explain the reasons of these trends. Other articles in this number dealing directly or indirectly with folk song are "Turkish Folk Stories about the lives of the Minstrels" (The nomadic *asik* who accompany themselves on the stringed instrument called *saz*) by Ilhan Basgoz (pp. 331–340) and "A Tentative Study of a Typical Folk Lyric; 'Green grows the Laurel' " by Tristam P. Coffin (pp. 341–350) in which the several variants of the song are grouped and compared and an attempt is made to trace their history and migration. The article contains some interesting allusions to plant symbolism.

"Mid-Hudson Song and Verse" (No. 259, pp. 43–68) contains 27 songs (16 with tunes) including 5 Dutch-American songs and some fragments. The songs, which were mostly collected between 1929 and 1930 by members of the folklore class at Vassar College, are edited by Constance Varney Ring, Samuel P. Bayard and Tristam P. Coffin.

Samuel P. Bayard's article on "The Materials of Folklore," (No. 260, pp. 1–17), although not specifically concerned with folk music, is of great interest to members of the IFMC. In it he attempts to define folklore and in particular to differentiate it from cultural anthropology. He regards the materials of folklore as "certain categories of creative ideas which have become traditional among the people of any society and which may be recognised as their common property," and he explains that by creative ideas he means those which are long-lived, which potently affect the society which adopts them, showing these effects in social products, and which together with their products are capable of

adaptation to changing circumstances. By traditional he means transmitted mainly by word of mouth and example and not fostered by an official body. Folklore, writes Bayard, "is concerned with all bodies of belief ceremonies, rites, customs, dramatic or mimetic actions, procedures, techniques and art in any form that may legitimately be looked upon as the outgrowth, manifestation or representation of these creative ideas." If one has understood Professor Bayard aright the folklorist is primarily interested in the ideas underlying a particular art-form rather than in the comprehensive study of the art. Should that be the case it would seem that folk music lies within the domain of the cultural anthropologist as well as that of the folklorist. Be that as it may, Professor Bayard's article gives much food for thought and speculation on the nature and definition of folk music.

No. 260 also contains an article by Horace O. Beck on "The Riddle of the Flying Cloud" (pp. 123–133) a ballad on the ship of that name, and in "A Sagada Igorot Ballad" (No. 261, pp. 239–246) Alfredo Paeyara and Fred Eggan describe the ballad of "The Little Frog" which is sung in Sagada, a village in the sub-province of Northern Luzon, Phillipines. The text of the ballad with an English translation is given, but no tune.

M. K.

Midwest Folklore. Vol. II, No. 4, and Vol. III, No. 1. (Indiana University, Bloomington, Ia, 1952 and 1953.)

Articles concerned with folk songs in these volumes are "Folk Singing on Beaver Island," by Ivan Walton (Vol. II, No. 4, pp. 243–250); " 'Uncle' Ira Cephas—a Negro Folk Singer in Ohio" (Vol. III, No. 1, pp. 5–18); "Twenty Folk Hymns," by Mary O. Eddy (Vol. III, No. 1, pp. 35–44); and "Possible Relationship between 'Jump Jim Crow' and Shaker Songs," by Anne Grimes (Vol. III, No. 1, pp. 47–57).

"The Ship I Love," on which J. Thogmartin contributes a short note, can hardly be regarded as a folk song. It was a popular song which appeared in sheet music form about sixty years ago.

M. K.

Southern Folklore Quarterly. Vol. XVII, No. 1. (University of Florida, March, 1953.) 92 pp.

Practically the whole number is devoted to Professor R. S. Boggs' "Folklore for 1952." Section C, "Ballad, Song, Dance, Game, Music, Verse," contains 105 entries.

The Country Dancer. Published quarterly by the Country Dance Society of America, 31, Union Square West, New York, 3. Subscription $1; 35c. a copy.

Rosin the Bow. Published quarterly by Rod la Farge, Haledon, Paterson, 2, N.J. Subscription $1.

The vogue for American square dancing has given rise to the publication of a number of periodicals, which are mainly concerned with news of current folk dance activities.

Rosin the Bow, Vol. 4, No. 10, contains, in addition to square dance "calls," instructions for the performance of a Greek dance and news of European folk dance groups.

The Country Dance Society of America, whose official journal is *The Country Dancer*, is a society of long standing, which ante-dates the square dance vogue. It is, in fact, the lineal descendant of the U.S.A. Branch of the English Folk Dance Society, which was founded by Cecil Sharp when he was in America during the first world war. Although the Country Dance Society has for many years been an independent organisation, it still keeps a close connection with the English Society and includes English as well as American dances in its repertory. The last issue to reach us (Vol. 9, No. 2, June, 1953), contains an account of the Society's 27th National Spring Festival in New York and other folk festivals held under the auspices of the Society. The editor of the magazine is Miss May Gadd, who is also Director of the Society.

M. K.

Caribbean Quarterly. Vol. 3, No. 1. (Trinidad, B.W.I.) 62 pp.

This number, which bears no date, has various articles of folklore interest, including some notes by Andrew Pearse on Carriacou dances, with photographic illustrations. It is gratifying to read that Dr. Pearse proposes to make a further study of these dances and one hopes that the results will be made available. The magazine can be obtained from the Editor, Old Post Office, St. Vincent Street, Port of Spain, Trinidad, B.W.I.

M. K.

Nederlands Volksleven, 2e Jaargang No. 4. (Klein Persynlaan 39, Waasenaar, December, 1952.) 19 pp.

The current issue of this useful periodical contains, in addition to reports on the different congresses, festivals and regional meetings, an interesting article by Dr. J. Naarding about songs on annual fairs and their role in the life of the people, with a remarkable quotation from an article that appeared in a provincial newspaper of 1871 about families of singers, their technique in composing the ballads, and their influence on local opinion.

Another contribution by Dr. Tj. de Haan draws attention to the excellent collecting and cataloguing work just across the German border and points out that without similar well-conducted activities in Holland it is impossible to get the proper perspective in the common treasures of songs and customs.

A. A. B.

"La Daraboukkah." (*Bulletin de l'Institut d'Egypt*, T.33, Cairo, 1952.)

"The Egyptian 'Uffatah Flute." (*Journal of the Royal Asiatic Society*. October, 1952.)

"Quelques observations sur la musique liturgique des Coptes d'Egypte." (Reprint, publication not indicated.)

"La musique polyphonique dans l'Egypte ancienne." (*Bulletin de l'Institut d'Egypte*. T.34, Cairo, 1952.)

Dr. H. Hickmann presents us, as harvest of last year, with some valuable essays on Egyptian musical instruments, Non-European Polyphony and Coptic Liturgy.

The *Daraboukkah*, an earthen drum in the form of a bowl or vase and one of the most popular percussion instruments of the Western Orient, is the subject of a thorough historical and morphological investigation. As its present name does not appear prior to the nineteenth century, its origin has to be traced back to some earlier kindred forms in Syria and Persia, which were identified and analysed first by H. G. Farmer, the great expert in Arabic music.

Hickmann divides the present-day forms into (1) the bowl-like form with a straight neck, and (2) a more elaborated form (in wood and mother-of-pearl), somewhat approaching the hour-glass form. As none of them appears in excavations or in ancient iconography, both may have their origin, according to Hickmann, in a third variety, the bottle-shaped *Qomqom*, recently discovered on some statuettes of the Egyptian god Bès. The prototype of all these varied drum-forms, including Indian and Indonesian ones, may be seen in a Babylonian statuette of the third millenium B.C., corresponding to the cuneiform ideogram *Balag* (or *timbuttu*), in the form of an hour-glass.

Whether this argument is conclusive, will probably be proved by further investigation into the different functions of the one-headed *daraboukkah* as against the two-headed hourglass drum which very often—though perhaps not in early times—seems to lend itself to hand-playing as against stick-beating, and in consequence, for rhythmically refined chamber-music (in sitting poistion) as against typical procession- and signal-calls (in marching position).

The short essay on the *'Uffatah* acquaints us with a hitherto neglected type of Egyptian flute, which leads a modest life compared with the better-known *Nay*, the long and slim

transverse flute. Together with the Egyptian shawm (*sibs*) and double-clarinet (*arghūll*) it composes the rural bands in the Sharqiya province. The fact that a similar "wind quartet" (of three *nāys* and probably one *'uffatah*) already appears in the tomb of Kairer at Saqqarah (Old Kingdom) is important evidence of the perseverance of age-old folk customs. An interesting feature for the ethnologist lies in the fact that the second of the six finger-holes divides the tube in two equal parts.

It is a deplorable fact that the musical liturgy of the Copts, representing one of the earliest Oriental Christian churches, has remained practically without modern research and codification. The article, "Quelques observations sur la musique liturgique des Coptes d'Egypte," after an historical introduction, is an appeal to the conscience of all scientists who work on the crossroads of late Greek music, early Christian chant, ancient Jewish liturgy and Pharaonic music. Coptic liturgy has not developed a musical notation similar to the Gregorian chant, though it has a simple system of ekphonetic signs. Therefore, judgment and analysis can only be taken from present-day traditional practice, which is dwindling very quickly. Recording has been scanty and not sufficiently trustworthy to make final deductions.

In the article on "La musique polyphonique dans l'Egypte ancienne," the combination of voices and the possible polyphonic playing of an instrumental ensemble is discussed.

Hickmann, limiting himself to the archaeological and iconographic material, discusses some recently discovered sources, especially the representations in the tomb of Idu of Gizah where one singer sits opposite a flautist and five harpists. It is remarkable that each of the harpists plays in different positions on his instrument. This should produce different tones which together would have sounded the fundamental harmony of Tonic and Fifth over several octaves (according to Professor Sachs's researches) and would provide a kind of bordun-chord maintained through the song. A startling feature is the "capo-tasto" fashion with which two of the harpists shorten a certain string with one hand, while plucking this artificially created tone with the other one. The author even makes an attempt to interpret as exact intervals the two "Tonic-Solfa" symbols of the conducting hand of the Cheironom—the indispensable character in ancient Egyptian music scenes. With the addition of the changing angle of the forearm, it may thus ultimately be possible to construct the musical ideograms for the whole scale and to include Egypt's music into the family of musical systems of antiquity.

E. G.-K.

"Strumenti da suono e strumenti da musica del popolo siciliano." CARMELINA NASELLI. Con 10 illustrazioni. Estratto dall'*Archivio Storico per la Sicilia Orientale*, Anno IV, 1951. (Catania, 1952.)

This is a courageous attempt to uncover Sicily's musical folk instruments hitherto unclassified. In order to give the reader a thorough insight into this unknown world of musical tools, it was necessary to deviate in detail from the agreed four-part clasisfication elaborated by Sachs-Hornbostel. Thus, Professor Naselli—who will be remembered by members of the IFMC by her paper read at Venice, 1949, on the same subject—distinguishes between the more primitive instruments for making noises and sounds and the strictly musical instruments producing complete scales and melodies. This classification distinguishes not so much between instruments of a different type, but of a different grade of musical capability. Thus, nearly all the names of sound- (or toy-) instruments, labelled as "Children's Toys," "Imitative" and "Signalling" instruments reappear within the second class, though on a higher musical level. The only new class is that of the stringed instruments with *chitarra*, *mandolina*, *colascione* and *violino*. Most interesting are the many magical usages hidden behind the actual sound—among them the "Tarantolism"—and the ancient nomenclature, mostly associated with historical, not with living, instruments.

This pioneering work will be a great help for any further investigation, and will develop best results if supported by ethnological-comparative methods. Sicily, on the

ancient crossroads between European, African and Moslemic civilisations, has certainly absorbed a great deal of foreign sound-materials, as is indicated by some names of Arab origin like *zammara*, *nacchere*, or *tammurino*.

E. G.-K.

"Volkslied." ERICH SEEMANN und WALTER WIORA. (Sonderdruck aus *Deutsche Philologie im Aufriss*. Herausgegeben von Professor Dr. Wolfgang Stammler. Erich Schmidt Verlag, Berlin, Bielefeld, München.)

The authors of this concentrated, informative and deeply interesting compilation deal individually with specific aspects of folk music, principally that of the German-speaking world. Professor Seemann's contribution, the longer of the two, falls into three main sections, the first comprising a list of collections and sources, the second, *Vom Leben des Liedes*, describing the impetus to and the functions of folk-singing, the adoption and migration of songs, the effect of geography, climate, politics and advancing civilisation upon the types of songs, and the origin, nature and decline of folk song. The third section, *Das Volkslied als Dichtung*, surveys the relationships and interactions between folk poetry and literary poetry and includes a systematic account of the many different species of folk songs from early times to the present day.

Professor Wiora's contribution, *Die Singweise des deutschen Volksliedes*, which is concerned almost entirely with the musical aspect of the subject, opens with an account of the interpenetration of words and tune and of the not infrequent interchangeability of words to one and the same melody. Among the illustrations in music-type are tunes that exemplify metrical dissimilarities between four versions of the *Odilienlied* and affinities between songs from regions as widely separated as Lorraine and Gottschee (Carniola); a herdsman's call from Appenzell and its analogue from the Caucasus; the comparison of a dance-ballad from Iceland with its variants from Transylvania, Poland and Sathmar; the emergence in 1941 of a fifteenth-century tune in a medieval ballad (*Die Frau von Weissenburg*), sung by German colonists from Wolhynia, and the likeness between two versions of a peasant song, *c.* 1440 and 1540 respectively, and a Protestant chorale of 1531. Professor Wiora concludes his study with a short discussion of the reciprocal influence of folk music and art music, and of the problems of revival and research.

K. D.

"Grundschichten der deutschen Musik" (Frühgeschichte und Volksmusik). WALTER WIORA (in *Deutschland in der Musikgeschichte*, Bärenreiter Verlag, Kassel).

From the scientific aspect comparative research in folk music is still a new departure. In the systematic examination of the lowest strata only a few scientists have succeeded in taking decisive steps in prosecuting their studies in the direction of early history and the sociology of folklore. Professor Wiora's comprehensive survey of this wide field, with its manifold problems which have hardly as yet been solved, if therefore of all the greater value. Even though the centre of gravity is placed in the German development, allied phenomena in other European countries are nevertheless taken into account. In this way, an arresting picture is given of the lowest strata, of the basic soil of European music from its archaic origins to the fateful situation at the present day.

This study is closely related to Wiora's latest publication (*Das echte Volkslied—Europäischer Volksgesang*). The thesis of "European folk singing" (Nations do not coin any of their own forms but modify those that are common to the centres of civilisation) is supplemented in the present study by the confirmatory statement that Germany has made an essential contribution to the cultivation and the propagation of the common forms of the European folk song.

E. K. (*trans.* K. D.)

"Neue Funde zu den Morisken und Morristänzen. RICHARD WOLFRAM (Offprint from *Zeitschrift für Volkskünde*, 1953. Heft 1–2.)

Professor Wolfram traces in this article the survival of the Morris dances and Moriscas in Europe remarking that while dancers wearing bells and showing all the character of the Morris were pictured in many European countries up to the fifteenth and sixteenth centuries, the type seems to have survived only in England, Spain, Portugal, Italy and some Mediterranean islands.

The source of the Morris, with its secret society *motif* and the supposedly "magical" origins of its leaps and gestures is a puzzle which has challenged many scholars and Professor Wolfram suggests that there is still research to be undertaken on the sociological questions connected with the dance: who were the men who originally took part in the Morris and what were the special qualities which linked them together?

The article is illustrated by reproductions of silver figurines from the collection of Professor Basilius Amerbach (1534–1591) now in the Historisches Museum at Basle. These show dancers wearing bells above the ankle and on the wrist and are reminiscent of the figures in the Betley stained-glass window reproduced by Cecil Sharp in the Morris Book (Part I).

M. P.

"On the Union of Words and Music in the 'Child' Ballads." BERTRAND H. BRONSON (in *Western Folklore*, Berkeley, California, Vol. XI, No. 4, October, 1952.)

With characteristic clarity Professor Bronson sets before us some of the "thornier problems" of isolating the germ of the ballad tune, proceeding from a statement of the evidence available to reasonable conjecture as to the tune's identity, illustrating helpfully by means of examples of melodic outline, modality and rhythm. The past record of continued association of text and tune does not show a long history of "any very intimate or inward correspondences" such as have developed in oral tradition. But from new light on the ways of traditional singers he predicates the reasons for change in the past. While emphasising the modality of folk song, he lays again the ghost of the ethical influence of the modes; he restates his belief, from increasing proof, in the continuing character of the tunes, in spite of some instability; he suggests that much may be learned from the present abundance of regional collecting about regional "shifts of sensibility"; he points out problems of rhythmic irregularity. Finally, he deals with the need for the study of the live singer, and the fatal effect on the song when the singer becomes audience-conscious. In this day when the pseudo folk song is filling the air, he states again the serious need for the student to work with the true sources. In the elemental pentatonic tune as background for the singer's story, as observed in living sound, he finds the "pervasive, impersonal quality (which) paradoxically persists in the style of true singing, in spite of and through the piquancy of individual renditions," a quality which gives us the feeling that it would be "impossible to better its simple essential rightness."

Such articles as this heighten the expectancy with which we await the appearance of Professor Bronson's forthcoming definitive study of the ballad tune.

E. K. W.

"La Nouvelle Lyre Malmédienne ou la vie en Wallonie malmédienne reflétée dans la chanson folklorique." Fourth Part. ROGER PINON. (Reprint from *Folklore Stavelot-Malmédy*, Vol. XVI, 1952, pp. 93–125.)

Le Journal a rendu compte en son volume IV, 1952, p. 102, de la première brochure de cette publication. Depuis 1949, l'auteur poursuit méthodiquement ses travaux, nous donnant dans son fascicule II une foule de formulettes de l'enfance, et dans le fascicule III, les chansons de noces (dont une de mau-mariée), les annonces de décès, les prières

populaires et les formules magiques. Cette première partie, consacrée au folklore du berceau à la tombe, est suivie, dès le fascicule IV, d'une seconde partie consacrée à la vie saisonnière, qui comprenda les incantations, les jeux, les danses et les chansons de veillées. Le fascicule IV contient de curieuses incantations à la coccinelle, à la luciole, à l'escargot, au limaçon, aux grues, au hanneton et à l'araignée, quelques oracles par la marguerite, le pissenlit et d'autres plantes. Ce chapitre se termine sur l'incantation malmédienne au sifflet, que l'auteur compare à d'autres notations wallonnes. Plus loin il amorce l'étude des jeux par les comptines, classées selon le système du Suisse E. Bodmer, quelque peu amélioré.

Comme dans ses autres fascicules, l'auteur commente abondamment les documents recueillis directement à la source orale vivante.

A. M.

"Méthodes et résultats du Folklore." ROGER PINON. (Reprint from *Droit et Liberté*, III, 1952, 3 pp. 33–38; IV, 1952, 1, pp. 61–65.)

Cette étude fait suite à une brochure intitulée "Qu'est-ce que le folklore," dans laquelle l'auteur esquissait une histoire du folklore à l'échelle mondiale et s'efforçait de donner du folklore une définition à la portée d'un public non-initié. Cette première partie, dont on peut discuter certaines affirmations et les tendances, est suivie d'une seconde, où l'auteur s'attache à faire connaître les méthodes d'enquête folklorique, ainsi que les méthodes de mise en oeuvre et d'exposition de la matière recueillie. Des graphiques visualisent les concepts exposés.

Logiquement cette série de brochures devrait se continuer par une brochure sur les principales questions du folklore, et se compléter par une étude des applications pédagogiques et autres du folklore.

A. M.

Lares. Organo della Società di Etnografia Italiana. 18th year. Nr. 1–2. (Roma, January–September, 1952.)

Jole Scudieri Ruggieri gives the text of an hitherto unpublished folk song "Cantare sul Transito della Vergine." One of the very rare examples of folklore in Italy on the theme of the Virgin's ascension.

Folklore. Rivista de Tradizioni popolari diretta da Raffaele Corso. VIIth year. Nr. 3–4. (Napoli, Octobre 1952–March 1953.) 3 articles about folk-songs:

(1) "Canti Calabresi in onore di S. Giorgio" by Antonino Basile—the songs have been taken down by the author in Calabria.
(2) "Indovinelli Napoletani" by Giuseppe Chiapparo—words of Neapolitan riddle songs, still sung, though rarely, in remote parts of the Neapolitan province.
(3) "Il bel Maggio di Montepiano" by Giulia Sorvillo—the author describes the custom of May singing in the Tuscan provinces, and gives the words of some of the songs sung.

Pagine Istriane. Organo dell'Associazione istriana di studi e di storia patria. 3rd year. Nr. 12. (Trieste, December 1952.)

An article by Ranieri Mario Cossar about the dances from Gorizia and Udine. It gives the history and description of the dances.

"Stornellate Istriane" by Achille Gorlato—gives a few texts of songs still sung in the provinces of Istria.

The regrettable feature in all these articles is that with sometimes very interesting words they do not give the music.

T. K.

"Proposals towards the Cataloguing of Gramophone Records in a Library of National Scope." MARGARET DEAN-SMITH. (From *The Journal of Documentation*, Vol. 8, No. 3, Sept., 1952. ASLIB.)

This paper, incorporating the experience of a trained librarian in applying the general principles of cataloguing to a large and comprehenisve gramophone library (that of the BBC) will be of great interest to anyone similarly faced with the problems of cataloguing records, whether folk music or otherwise.

The standpoint is strictly practical and is based on the experience of dealing with *commercial* records. A valuable part of the discussion is the wealth of "discographical" information which is given, about the sizes, forms and various other idiosyncrasies of the gramophone record.

The writer stresses the essential differences, from the cataloguing point of view, between books and records, and warns against the special pitfalls offered by the latter to the unwary, particularly to him who trusts to the record label as to the inviolable title page of books.

Fortified by experience in both fields, Miss Dean-Smith is bold in proposing certain deviations from standard library practice, such as the jettisoning of accession register and shelf classification (its usefulness is surely small in a record library) in favour of filing and reference by make, prefix and number, and the elevation of the title entry to the position of supremacy accorded elsewhere to author or composer.

There is no detailed treatment of the problems peculiar to the cataloguing of folk music recordings (these are, in any case, mainly anterior problems of identification and documentation) but reference in a footnote to the MLA Code as "laying down admirable principles for cataloguing folk music recorded in the field" is to be noted.

M. S.

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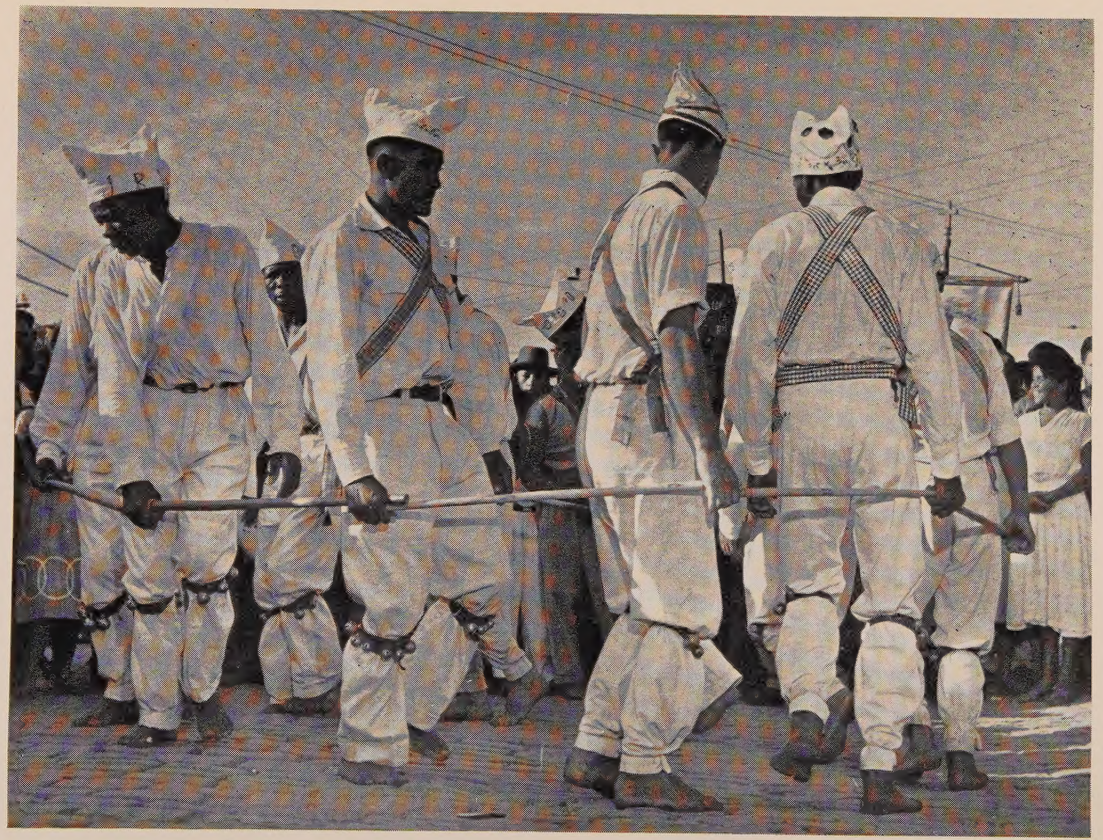

[*Photograph by Barretti, São Paulo*]

MOÇAMBIQUE. A sword dance from São Paulo

[*Frontispiece*]